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EVERY FRIDAY.

Two Pence.

OFFICIAL
PROGRAMMESfor the week beginning
SUNDAY, January 10th.

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IMPORTANT TO READERS.

The address of "The Radio Times" is 8-11, Southampton Street, Strand, London, W.C.2.

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The Importance of Doing Nothing.

By SIDNEY DARK.

IT will be remembered that, as recorded in the "Pickwick Papers," at the monthly meeting of the Brick Lane branch of the United Grand Junction Ebenezer Temperance Association, the excellent Mr. Anthony Hamm made an effective reference to the Jolly Young Waterman—"the neatness of the young man's attire, the dexterity of his feathering, the enviable state of mind which enabled him in the beautiful words of the poet to—

"Row along thinking of nothing at all."

He, indeed, was to be envied. While they are feathering their ears, other less fortunate individuals are thinking of their Income Tax, the articles which their wives asked them to buy and which they have forgotten, of a dozen other things that had much better be forgotten.

The curse of the modern world is that circumstances compel us to be busy all the time. When we are not working, we are thinking about our work, or going to the pictures, or playing hazardous and fatiguing games—or maybe, listening. In the happy days of Queen Victoria, the well-bred lady would sit with her hands folded on her lap, doing nothing very gracefully and also probably emulating the Jolly Young Waterman, because thought was not the Victorian lady's strong suit. But the Georgian lady, shingled and eager, is even more energetic than the Georgian gentleman.

Day by day we are urged in the Press to be up and doing, and we are ready in our response, never stopping to consider whether the things that we do are worth the doing.

Mr. Hilaire Belloc once wrote a book which he called "On Nothing." Of course,

the really valuable book "On Nothing" would belong to that priceless library of volumes that are never written. And Mr. Belloc seems to feel this, because he devotes one chapter to the "No Book." He says: "I can indeed consider no active occupation for a man in which No Book is not a true companion." But I dislike the qualification. I would rather put it: "I can indeed consider no possible moment in a man's life in which No Book is not a true companion." Why spoil the enjoyment of No Book with an "active occupation."



MR. SIDNEY DARK

I do not hold out the Jolly Young Waterman as a model for the young. Indeed, his state of felicity is for the average person only to be attained in the Buddhist's Nirvana. To live is to think and to feel, and the man unacquainted with the joy of doing nothing, who never loafs and invites his soul, as Walt Whitman says, who is always busy—amassing a fortune, it may be, or winning a hundred yards' race—misses the loiterer's harvest of good things. There is a prize for the tortoise as well as for the hare. But there is a prize, too, for the tramp who sits under the hedge and watches the race, caring little whether it is won by the swift hare, or the persistent tortoise.

All this is, of course, sheer heresy in an age that attempts to live up to the gospel
(Continued overleaf in column 3.)

Building Better Programmes.

By C. A. Lewis.



Mr. C. A. Lewis.

WHEN we programme builders sit down to review what we have done in the past year, we cannot help being staggered by the actual quantity of material dealt with; the terrific volubility of our organization—rather like a daisy which one buys quite ingenuously and then finds is a ravenous beast demanding daily to be fed with a record of our notions. Among this river of waves we have tossed over you,

there are, let us hope, some waves (perhaps many) you can look back on with pleasure. For the less fruitful hours, for the well-meant idea which did not come off, for the foolish mistake, for the regrettable breakdown, use to us the words of Queen Catherine: "My good lord, deliver all with charity!"

Need for Contrast.

Our resolution is to do better. But this, at least, is not an annual, but a daily one with us. Such a resolution would be banal if nothing else; for the problem is not so much to do better, but *how* to do better.

Real artists, great men, whether creative or executive, are few and far between. You can number the immortals on the fingers of your hands. Many of those we have introduced to you in the past year represent the greatest peak of achievement the living world can show—Bernard Shaw, Paderewski, Chabrier, Sir Harry Lauder, Sir Oliver Lodge—each a master in his own vehicle of expression. It is plain, then, that we cannot surpass ourselves here. Perhaps (for reasons beyond our control) we have not had all the best living artists; but there are certainly no better ones than these. All the money in the world cannot produce a Paderewski daily, and, indeed, how bored we should be if we had to live for ever on the mountain tops!

Contrast alone enables us to abide our broadcast fare.

Alternative Programmes.

This word is the pith of the matter—contrast. All improvement lies in the continuous and improved application of it. But here, again, how are we to apply our principle and deliver to our listeners this desirable state of affairs?

The first way to apply the principle would be in alternative services. We have always realized the importance of this; but, for various reasons, we have not, at present, been able to arrange as much of it as seemed (to us) necessary. If we had had our way, at this moment London listeners would have been able to enjoy two alternative programmes during the Christmas season.

Serving Large Areas.

Daventry ("5XX"), although it does provide a limited amount of contrast to the lower powered stations, must be regarded broadly as a country station, serving large areas where the lesser fry cannot be heard on simple sets. When Daventry was first opened, we provided three alternative programmes from it each week. Subsequently, these were dropped to one.

This has produced a certain amount of dissatisfaction, and we have decided to put back a second alternative programme from Daventry weekly. Of these two programmes, one, on Mondays, will be provided from London, and the second, on Thursdays, will come from each main provincial station in turn. The ideal, which we hope to realize in time, allows for far more alternative services than this.

This may be regarded as a temporary measure on which other improvements will be based.

In the old days, we used to put on two-hour programmes, sometimes two and a half, with the same theme running through them. The lack of contrast was obvious, and now, as every listener knows, few programmes last more than an hour in length, and, as far as possible, the hours contrast with each other. "Features" given after the Second News Bulletin have also been started, to give further variety to the tail-end of the evening programme which used to wag rather feebly. Of these features, one special one was usually simultaneously broadcast on Wednesdays. It was felt that this might well come earlier, as many listeners who did not want to hear the News and Talks often missed the feature—for they went to bed. The week's feature will, in future, be given on Fridays, from 9.30 p.m. to 10 p.m.

Freedom of Choice.

The principle of contrast is being applied also in the provinces by giving them complete freedom of choice as to which day of the week they would prefer to relay from London. Hitherto, Tuesday has been regarded as a special night to be taken S.B. by all the provinces. This idea now lapses. Provincial stations are notified of London arrangements in advance, and make up their balance for the week accordingly. London has agreed to leave provincial stations (except under special circumstances) free from S.B. on Wednesdays. Therefore, provincial listeners, expect your best local programme on a Wednesday! Relay station listeners, expect your local programmes on Wednesdays in future, instead of Fridays!

There is something to be said for a published syllabus such as the educational department follows in school transmissions, and the more serious series of talks. Listeners may sometimes have wondered whether a similar principle was employed in our musical and dramatic departments. The truth is that we have been learning so fast and expanding so rapidly that to formulate a policy would have been, in many cases, to break it before it could be carried into effect. We do intend in the coming years to put out certain standard classical works, both in music and literature, so that every consistent listener can, if he wishes, be sure of hearing regularly the world's masterpieces.

Music, News and Talks.

With this continuity process in mind, all listeners will be interested to know that they can, every evening, from 7.25 to 7.40 p.m., hear the classical piano works of the great masters played right through. We are indebted to Mr. Filson Young for this suggestion. Some of you will, by the time these words appear, have heard his inaugural talk, and, perhaps, have been listening to the first week's series of Bach Recitals. Chopin, Mozart, Beethoven and others will follow.

The limitations of our News Service has often been discussed. The effect upon the service is far-reaching, for it tends to give the impression (particularly to the staff) that topicality is banned—or, at least, not encouraged. So-called Topical Talks, started with the idea of being a little more up-to-date, were the outcome of this; but, for various reasons, they have not been too successful. We are going to make further efforts in this direction very soon.

All these alterations have the keyword contrast in mind. There is not room here to discuss the greater care that we are taking that day should contrast against day, hour against hour, and even item against item. It is being done. Only by the meticulous attention to details like this can the general standard be raised. The present problem is not a sensational one, which makes it less obvious and more thankless. It is ever with us; but so, we hope, is the resolution to meet it.

The Importance of Doing Nothing.

(Continued from the previous page.)

of Mr. Henry Ford and has a far greater respect for Dr. Simola than for St. Simon Stylites. But I can indulge in these heretical reflections more safely than most men because, partly from sheer necessity and partly from the fidgetiness which is the curse of the English race, I am a most incessantly busy person, regarding from afar and with envious eyes the joys of doing nothing.

Still, it may perhaps be suggested that while social obligations and patriotic considerations impel the good citizen to continuous energy, to the constant readiness for work, so that even bed, instead of being enjoyed for its own squalor, is degraded into a means of obtaining energy for more work, the man who never spends hours idly throwing stones into a pool, idly basking himself in the sunshine, or idly watching the pictures in the fire, is losing a large part of the joy of life and a large part of himself.

In the bank, the bank clerk is a bank clerk. When he is digging his garden, he is a gardener. When he is gossiping to his wife, he is a husband. When he is playing cricket, he is a cricketer. When he is half asleep in a hammock, he is himself. And it is good for us to be ourselves sometimes. And my experience teaches me that the men who do things most effectively are the men who sometimes do nothing. The hustler is persuaded that he inherits the earth, but he does not inherit it all. His maybe are the chimney-pots and the cobblestones, and the steam engines and the smoke, but the loiterer's harvest is gathered in the smiling valleys and on the hill-tops.

Be it added that just as it is the occasional loafer to whom work brings the greatest satisfaction, so it is only the occasional worker who can loaf gloriously.

And so, by a circuitous route, I arrive at the crystal set on the mantelpiece. But circuitous routes are always to be preferred. There is always most fun in going to Glastonbury by way of Goodwin Sands. Listening is a half-way-house to loafing. The day is done and you are at home. You have taken off your boots and put on your slippers, and not even the eclectic can listen all the time—if you like the scientific lecture, you probably dislike the jazz band—and the ear-pieces are now and again taken off.

On these winter nights, every picture in the fire tells its story. Gradually, one drops into the peaceful mood of doing nothing, and with it there comes the thought of the few good things one has accomplished, and the many good things that one had hoped to do, but which will never be done, and of the goodness and kindness that one has experienced, and the beautiful things that one has seen and heard, until gently and diffidently one realizes the meaning of oneself—of its littleness and of its dignity.

"Gratiano," says Bassanio in *The Merchant of Venice*, "speaks an infinite deal of nothing." The wise man does as much "nothing" as circumstances permit.

THE B.B.C. regard it as part of their duty as a Public Service to help deserving charities by enabling occasional appeals to be broadcast. Hitherto, these appeals have been made normally at fortnightly intervals, placed in order of acceptance, but under this plan the appeals schedule is completed for nearly two years ahead.

Some of the appeals are urgent, so it has been decided to change the system and to allot to appeals not more than from three to five minutes at 8.55 every Sunday evening. It is hoped in this way to accomplish good results without imposing in any way upon the good nature of listeners.

Official News and Radio Gossip.

Radio "Pops."

STARTING on January 30th, from 5.0 to 7.0 p.m., special Saturday afternoon concerts will be broadcast from London during the rest of the winter and the early spring. The Children's Hour on Saturday will be changed to 4.15. It is hoped to make these Radio "Pops" a distinctive feature of the programmes.

Later Dance Music for London.

Beginning in the first week of February, dance music will be transmitted from London until midnight on Fridays. The recent extension of the service of dance music from Daventry has proved so popular that there has been a general demand for later dancing from London as well.

Was that Your Licence Number?

A new plan for Request Programmes has been adopted. The idea is to broadcast the numbers of four or five receiving licences each week. These numbers will be taken at random. Those who happen to possess the particular licences mentioned will be invited to make suggestions from which programme items will be chosen and duly acknowledged.

Safeguarding London.

Listeners to London will be introduced to the characteristic sounds and "atmosphere" of the London Fire Brigade at work on Saturday, February 6th. In addition, the Band of the Fire Brigade will play in the Studio. Later features of the same series will include an interesting broadcast dealing with the work of the River Police.

"Devon in Music."

The 10.30 feature at London on February 8th will be the telling of a story in music, selections being taken from well-known pieces. On the same evening, an hour will be devoted to "Devon in Music." It is hoped that West Country listeners will appreciate the special effort that is being made on their behalf on this occasion.

Three Masters' Commemorations.

The birthdays of Mozart, Schubert and Mendelssohn fall on January 27th, January 31st, and February 3rd, respectively. Commemorative programmes have been arranged at London Station for these dates. The first commemoration will include *Impresario*, a light and jolly half-hour's Operetta, which has been heard from this Studio before.

A Sonata Recital.

A Sonata Recital will be given by Mr. Arthur Catterall (violinist) and Mr. John Wills (pianist) from London on January 25th, which should be of special interest to music lovers.

Sunday Items at Birmingham.

On Sunday, January 24th, an important address will be given at the Studio Service by Mrs. George Cadbury, J.P., President of the Free Church Council. Birmingham listeners should make a point of looking out for the organ recital by Mr. G. D. Cunningham, F.R.A.M., F.R.C.O., City Organist, which will take place at the Birmingham Town Hall, from whence it will be relayed. Though many transmissions of excellent quality have taken place from the same Hall, they have been mainly orchestral, or vocal, and it is some time since listeners have had the opportunity of hearing an organ recital.

"Dido and Eneas."

At Birmingham on Wednesday, January 27th, there will be a concert performance of Purcell's opera, *Dido and Eneas*, relayed from the Town Hall, Birmingham. The Choir taking part is that of the City of Birmingham, and, together with the Station Symphony Orchestra, led by Mr. Frank

Cantell, it will be conducted by Mr. Joseph Lewis. The soloists are Miss Dorothy Bennett, Miss Constance Willis, Mr. Parry Jones and Mr. Herbert Heyner.

Stories in French.

M. R. Thibault, Principal of the Berlitz School of Languages, Birmingham, is giving a number of elementary French Talks from the Birmingham Station in the New Year, the first of which took place on Friday, January 1st, at 7.40 p.m. It is his intention that the series shall be simple and elementary, and to this end he proposes to read short stories written by present-day authors, in the course of which he will explain various idiomatic expressions.

M. Thibault also offers the book containing 127 stories, with a dictionary at the end, to anyone applying to him, c/o the B.B.C., Birmingham.

The Man Behind the Job.

The Manchester Station is celebrating the New Year with an original new feature in the way of talks, consisting of interviews in the Studio with representatives of various trades, professions and callings. The idea is to extract from the person interviewed the reasons why he took to his particular job, his experiences, difficulties and other facts which will show the public the human side of many persons with whom they come into daily contact. These interviews are taking place on Thursday evenings, the first being an interview with a taxi-driver, the second with a writer and the third with a football referee—the famous Jimmy Howeroft.

Manchester University's Vice-Chancellor.

One of the most interesting talks from the Manchester Station will be that given by Sir Henry A. Miers, M.A., F.R.S., Vice-Chancellor of the University of Manchester, on January 18th, who will describe his experiences of the early days of the Klondyke gold mines.

"Cargoes that Come to Manchester," "How Bananas Reach the Table," and "Chocolate from Cocoa-tree to Chocolate-box" are among the talks on Tuesdays in the "Romance of Industry" Series; while Dr. J. E. Myers, O.B.E., D.Sc., is delivering the series of talks on "Founders of Science."

"The Barber of Seville."

The Glasgow Station has from time to time broadcast operas in whole or part, including *Falka* and the first act of *The Valkyries*, while the last complete opera done in the Studio was *Lucia di Lammermoor*, on October 28th. It is now arranged that *The Barber of Seville* shall be broadcast in its entirety on Wednesday, February 10th. Popular favourites are being looked to appear in this opera.

Plymouth Talks.

Two specially interesting talks will be given in the Plymouth programme for January 22nd. On that evening, Mr. R. A. J. Walling will speak on "Honour de Balzac and the Human Comedy"; and in the Schools Transmission of the same day the Rev. Bowen Rodda will continue his series of Dickens Talks with "The Marchioness—An Authority on Key-holes."

Professor Tovey at Glasgow.

Professor D. F. Tovey, the Reid Professor of Music in Edinburgh University, will visit the Glasgow Studio on Wednesday, February 3rd, to play his own Pianoforte Concerto with the Station Augmented Orchestra. Although he is known to concert audiences all over Great Britain as a brilliant pianist, Professor Tovey is not so well known as a composer as he ought to be.

Earl Haig to Broadcast.

Earl Haig of Bessersyde will be the chief guest at the Dinner of the Edinburgh Rotary Club on

Tuesday, January 19th. His speech and that of the Lord Provost, Sir W. L. Sleigh, will be relayed from the North British Station Hotel.

Burns's Night.

The evening of January 25th is a special occasion for all Scots listeners, as it is annually celebrated throughout the Empire as Burns's Night. Glasgow Station is going to contribute to the festivities a complete Scots programme.

Community Singing for Charity.

Nottingham Station are giving their second Community Singing Concert on Friday, January 22nd, in the Albert Hall, when Mr. Robert Radford, a Nottingham man and a great favourite with local audiences, Miss Gwladys Nash and John Henry will be soloists. These three artists, together with the Philharmonic Choir, conducted by Mr. William Turner, can be relied on to give a first-class concert. The proceeds are being devoted to Ellerslie House Home for Paralyzed Soldiers and Sailors. The organisation of this concert is in the hands of the East Midlands Radio Guild.

The Spirit of Youth.

The local programme from the Hull Studio on Wednesday, January 20th, during the first hour will breathe the spirit of youth. Mr. John Coulson will sing the Song Cycle "When We Were Very Young."

In the second hour of the programme, "Cameras of London Town" will be presented.

Forthcoming Talks at Hull.

An interesting series of talks has been arranged by Hull Station for the Afternoon Topics during the week beginning January 17th, including a talk on famous personalities in the world of song, by Miss Linda Dally, who has had exceptional opportunities of meeting many of the greatest of them. A talk by Mrs. Priestly Cooper on "Music in Poetry" will be followed by a talk on "Humour in Poetry."

"Echoes of the Past."

The local concert at Plymouth on January 22nd will open with "Echoes of the Past," in which Miss Constance Willington (soprano) will make her broadcast debut. The Station will also welcome again Mr. James Vosper (baritone) and the Royal Marine Band of the Royal Naval Barracks, Devonport.

Miss Constance Willington will render some songs of old London, including "Buy My Strawberry" and "Down Vauxhall Way," and Mr. James Vosper will sing "A Hundred Years Ago," "Don Juan's Serenade," and the "Two Grenadiers."

"Ye Goode Olde Days."

The Plymouth Station recently broadcast a Musical Extravaganza entitled *Ye Goode Olde Days*, which was so much appreciated by West Country listeners that in this programme will be included a similar entertainment, entitled *Tom Cobleigh's Birthday*, an incident on Dartmoor, by George Scantlebury, presented by Ben Norton. The artists will include Mr. George Scantlebury, whose dialect recitals are so well known; Miss Jessie Seaton, Mr. James Vosper, Miss Maud Eastlake, Mr. Colin Walters, and Mr. Ben Norton. Also there are fiddlers and dancers. The scene will be Uncle Tom Cobleigh's ParLOUR, and the time 9.15 p.m. on a foggy night.

Dramatic Fare for Aberdeen.

At Aberdeen Station on Thursday evening, January 31st, a Scots comedy in one act, *Pair Man's Pride*, by John M. Smith, will form the basis of the weekly Scottish programme. It is to be presented by the "2BD" Repertory Players. On the following night, the London Repertory Players are to present the play, *Betty Goes It Through*.

Twenty Minutes to Write a Hymn.

"From Greenland's Icy Mountains." By A. B. Cooper.

WHAT is usually regarded as the greatest, and what is certainly the most popular, Missionary hymn in the language, "From Greenland's Icy Mountains," has a history more than usually interesting and romantic. It was written by Reginald Heber, of whom Thackeray, in "The Four Georges," in comparing George the Fourth, who was styled "The First Gentleman in Europe," with a real English gentleman, says:—

"We have spoken of a good soldier and good men of letters as specimens of English gentlemen of the age just past: may we not also speak of a good divine, and mention Reginald Heber as one of the best of English gentlemen? The charming poet, the happy possessor of all sorts of gifts and accomplishments, birth, wit, force, high character, competence—he was the beloved parish priest in his own home of Hodnet, counselling his people in their troubles, advising them in their difficulties, comforting them in distress, kneeling often at their sick beds at the hazard of his own life; exhorting, encouraging where there was need; where there was strife, the peacemaker; where there was want, the free giver."

A Famous Prize Poem.

On the south side of the choir in St. Paul's Cathedral, now, unfortunately, shut off for the repair of the dome, stands a fine statue of Heber. There is a long inscription on the pedestal which, unlike many similar panegyrics, happens to be entirely true, for the fact is that he was a man of apostolic zeal, as well as of great culture.

Heber was a native of the little town of Malpas, in Cheshire, where his father was vicar and a man of family and wealth. He went to Brasenose, Oxford, at seventeen, and gained a lasting reputation as a very brilliant student. He carried off the Newdigate Prize, for a poem entitled "Palestine," which is still considered the best poem that ever gained that honour, and was elected in 1804 a fellow of All Souls.

He took Holy Orders three years later, and was presented to the family living of Hodnet, in Shropshire. In 1809, he married the daughter of Dr. Shipley, Dean of St. Asaph.

Three Verses in Fifteen Minutes.

Now, Dr. Shipley was Vicar of Wrexham, as well as Dean of St. Asaph, and lived at the vicarage there, and Heber and his wife had come over from Hodnet to spend the week-end, because, on the Sunday following, which was Whit Sunday, 1819, Dr. Shipley was to preach a missionary sermon in the morning, and his son-in-law, in the evening, was to begin a series of Sunday evening lectures.

On the Saturday evening the family and a few invited friends were sitting together in the vicarage library, and, in the course of general conversation about the services of the morrow, the Dean said to his son-in-law: "Reginald, do you think you could write something to sing in my morning service, something suitable, and appropriate to my subject?"

Heber, readily assenting, retired into a corner away from the rest and began to write rapidly. The Dean evidently had great faith in his son-in-law's poetic facility, for scarcely fifteen minutes had elapsed before he said: "What have you written?" and Heber immediately rejoined the family circle and read aloud the first three verses of the world-famous hymn.

"That will do very well," said the Dean, who evidently thought three stanzas sufficient for any hymn; but Heber dissented, and insisted on returning to his corner to add a fourth verse, because, said he, "the sense is not complete as the hymn stands."

In five minutes he wrote the fourth, and, as some think, the best verse:—

"Waft, waft, ye winds, His story,
And you, ye waters, roll,
Till like a sea of glory
It spreads from pole to pole;
Till o'er our ransomed nature
The Lamb for sinners slain,
Hodnet, King, Creator,
In bliss returns to reign."

That was the most the Dean would allow, although Heber pressed earnestly for still another verse. "Let me add just another!" he said, but his father-in-law was inexorable, and the hymn, written in twenty minutes, was duly sung at the service in Wrexham Parish Church in aid of the Society for the Propagation of the Gospel in Foreign Parts, the next morning, Whit Sunday, 1819.

A Protest From Ceylon.

Only two changes have ever been made and accepted in that original draft. Heber originally wrote in the second verse:—

The average in his blindness,

and in the third verse the fifth line read:—

Salvation! *yes*, salvation!

It is interesting, too, to learn that Heber also altered "Ceylon's isle" to "Java's isle." In recent years the objection has been voiced by the Ceylonese themselves that the hymn should declare that "Every prospect pleases, and only man is vile," and it must be said that Java would, at that day, at least, have better illustrated the condition of its inhabitants!

In Wrexham Church there is a tablet commemorating the fact that this great missionary hymn was first sung there.

The original MS. was for many years in the possession of Dr. Raffles, of Liverpool, and tradition affirms that a compositor in the Wrexham printing works sold it for a pint of ale. This legend, however, lacks corroboration.

An Unknown Buyer.

Many years ago, Dr. Raffles's goods were sold by auction, and among them was this interesting MS. It was "knocked down" to an unknown buyer for the amazing sum of forty guineas, and is now, it is said, in America.

It is fitting to be able to record that, three years later, after two refusals, Heber accepted the Bishopric of Calcutta.

He was only spared for his apostolic work in India for four years. He died of apoplexy in his bath at Trichinopoly in 1826. He wrote much excellent poetry, but will be chiefly remembered, not only because he wrote the best-known missionary hymn, but also "Holy, holy, holy, Lord God Almighty," that great Christmas lyric, "Brightest and Best of the Sons of the Morning," and "The Son of God goes forth to War."

SONGS WORTH KNOWING.

"Love Went A-Riding."

THE words of this song, by Mary E. Coleridge, have been set to music by Frank Bridge. It is published by Messrs. Winthrop Rogers, Ltd. We print the words by permission of Sir Henry Newbolt.

Love went a-riding,
Love went a-riding over the earth,
On Pegasus he rode.
The flowers before him sprang to birth,
And the frozen rivers flowed.
Then all the youths and the maidens cried,
"Stay here with us."
"Stay here with us," "King of Kings."
But Love said, "No, for the horse I ride,
For the horse I ride has wings."

My Awful Moment.

By E. Le Breton Martin.

FEW people pass through life without being able to say: "I assure you it was the most awful moment of my existence." Many people, indeed, who pursue hazardous callings, are hard put to it to single out one instance of several that they could truthfully point to as being the most awful. For peril often comes when least expected. So now I want to record my most hair-raising experience, one that happened to me in the hallowed and guarded Eleusinium of Savoy Hill—the studio of "2LO."

Alone With the Microphone.

As everyone who has been privileged to broadcast will know, and maybe those who haven't will appreciate, the moment you sit down in front of the microphone and hear the announcer tell the world that "Our first talk this evening will be the Polarization of Atoms, by, etc.," you want to do everything you ought not to do; to cough, to sneeze, to laugh, to cry, so that the mere effort of trying to "get over" clearly is a pretty trying ordeal. Then as you get into your stride, the self-same announcer—and let me hasten to say that, as a race, announcers are the most delightfully tactful race in the world—may give you an encouraging smile and slip silently out of the studio, leaving you to fight it out alone with the microphone.

Terror Without Warning.

Behold me then, alone in the soul-cloying stillness of the studio, addressing the stony-hearted microphones with a geniality I am far from feeling, reeling out of the corner of my left eye an unwinking red light over a door, that self-same scarlet bulb the ruthless upholder of my dignity and honour, the danger signal that tells the broadcaster the world is either listening to him or saying: "O gracious me, switch that fellow off; he's boring me stiff."

I was half-way through my talk. Then, without the faintest warning, the door that was under the red lamp opened softly, and the next moment a man stole into the room, to close the door gently behind him.

He was in his shirt-sleeves. He was a tall, powerful-looking figure.

He crept towards me.

I felt my hair rise on my scalp. But I went on reading. There was nothing else I could do. And he crept towards me.

His eyes—so my imagination told me—gleamed balefully. His lips, I felt sure, were parted in a fiendish grin. His right hand—the picture danced among the written words in front of me—held a gleaming dagger.

But I went on reading. There was nothing else I could do!

"Tragedy at '2LO.'"

And then, with amazing swiftness, he dropped down on all fours, and like a human cat, began to creep towards my chair. A vision of to-morrow morning's newspaper flickered up upon the printed page: "Terrible Tragedy at '2LO.' Madman Assassinate Broadcaster."

Well, I supposed I deserved it. But I went on reading.

He reached my side. The red light burned unwinkingly. His hand shot out, gently pushed my right foot to one side, and then—then, with a rush of joy that nearly made me burst into song and turn my talk into an oratorio, I realized the truth. Something was wrong with the plug, or the lead-in, or whatever the gadget upon which my feet had been set unconsciously, is called. My assassin was a harmless engineer, one of the gentle magicians that look after all brave broadcasters. He did his job, and stole away as noiselessly as he had come.

I finished my talk. The red light died suddenly. The announcer returned. There was a water-bottle on a side-table. I drained it. The announcer looked at me pitifully.

I fled into the night.

PEOPLE YOU WILL HEAR THIS WEEK.



Miss **ETHEL HAILSTONE** (Soprano), who will broadcast from Bournemouth on Sunday, January 10th.



Miss **BERTHE FONTAINE** (Soprano) will sing at Bournemouth on Saturday, January 10th.



Miss **MARY RORKE**, the well-known actress, will take part in "Milestones of Gossip and Romance" at London on Tuesday, January 12th.



Mr. **LESLIE WOODGATE**, who will conduct his Concerto de Camera at London on Wednesday, January 13th.



Miss **MARGARET LEWIS** (Contralto) will sing at Bournemouth on Sunday, January 10th.



Mr. **CYRIL WAIN** will also play in "Milestones of Gossip and Romance" at London on Tuesday, January 12th.



Mr. **LOUIS FLEURY** (Violoncello) will be heard by London and Daresbury listeners on Sunday, January 10th.



Mr. **PERCY FLETCHER**, some of whose musical works will be given from London on Friday, January 10th.



Mr. **W. C. CHARLETON**, M.P., who will give on S.B. talk from London on Monday, January 11th.



Mr. **A. W. SACKNOPE**, the popular comedian in "Mercenary Mary," an excerpt from which will be relayed in London and other Stations on Friday, January 12th.

The New Broom on the Land.

Reforming the Law of Property. By Professor J. E. C. de Montmorency.*

ON New Year's Day there came into operation sweeping changes in the law of England that may affect every owner of property of every kind in the realm. Many familiar notions of lawyers and the general public as to land and as to personal possessions, such as money and goods, are now swept away and a new system starts that means the uprooting of many rules of daily use which have been at work for centuries.

The Code Napoleon.

Practically all over the civilized world, except in England, the ancient customary laws relating to property holding and the transfer of property on death have disappeared. More than 120 years ago, the Code Napoleon replaced the customary law in relation to property, which had been destroyed by the French Revolution, by a system of substantial simplicity which preserved the best of the old French ideas as to family life. The example of France and some earlier European instances of partial codification was followed almost everywhere except in England.

In this country, the old law as to land and as to the succession to all kinds of property survives and is represented by the common law of England, with its complicated rules, built up by six centuries of decisions in the law courts and also by numerous local customs as to inheritance. By the common law, the eldest son, subject to certain rights possessed by his mother, succeeds to land on the death of his father, if the latter leaves no will. If the dead man leaves no son, his daughters (subject to their mother's rights) will succeed to the land equally, while if he leaves no children, the nearest eldest male relative succeeds, however remote the relationship.

Where the Daughters Succeed.

But the common law is by no means universal. In many places, even in the Metropolis, it is the youngest son, or youngest nephew, or youngest cousin who succeeds (subject to the widow's rights) when the landowner dies without leaving a will. On the other hand, in Kent and in parts of London, and in many other places in the country, the custom of Gavelkind prevails, and then it is not the eldest or the youngest that succeeds; all the sons, or all the nephews, or all the cousins of a certain degree, which might be a very remote degree, succeed equally.

In some places, especially in the West of England, there are still stranger customs of succession; when a landowner dies without leaving a will, the males do not succeed at all. It may be the eldest daughter or the youngest daughter, or even the widow, that succeeds to the landed estate.

An Historical Ghost.

All these customs—which represent not only the romance of the Middle Ages but the romance of far earlier times which was not destroyed by the coming of Norman feudalism—all these customs were alive last year, and only disappeared when midnight struck on December 31st.

Nor does the change stop there. Almost all England is divided up into manors which were consolidated into their present form by the Normans and their successors some eight centuries ago, but which represent far earlier forms of local organized life. Part of these manors to-day consist of copyhold land—land that was originally occupied at the will of a lord by servile or non-free tenants. There are no title deeds to such land. The title is on the Court roll of the manor. Copyhold ceased to exist on January 1st. It became enfranchised land, and manorial incidents, such as quit-rents and heriots, will gradually disappear. The manor itself is not to be destroyed, but it will become somewhat of an historical ghost. All land hence-

* In a Talk from London.

forth will be held in "free and common socage"—that is to say, it will be freehold land.

These points are important as showing that while the new property legislation effects a revolution, it is a revolution that is part of a movement which has gone on for centuries. In our peaceful, piecemeal English way the nation has, for centuries, striven to abolish difficulties as to landholding when the pinch of the difficulties has been felt. One great evil that has been met in various ways in successive ages has been the danger of land being so "tied up," so grasped by the dead hand of a corporation or a family, as to cease to be available for public use.

Protecting the Family.

The Mortmain Acts, during some six centuries, have limited the power of corporations, such as religious houses and chantries, to hold land. That difficulty has at last been thoroughly met and conquered. But a greater difficulty was the practice of making what are known as family settlements, by which land was "tied up" for long periods, during which the land could not be sold. The object of settlements of property is to protect the successive generations of a family against themselves and their human weaknesses. If the spendthrift had only a life interest, or less, his children and, possibly, his grandchildren might be saved from some of the results of his father's or grandfather's chancy but dispersive habits. But this natural wish conflicted with public interests.

Land should be free and fully marketable. Under the old system, much land was not marketable. Modern lawyers, during the past half-century, have devised a scheme by which the family could be protected from itself and yet the land could be free. The new idea was quite a simple one, but one that was impracticable while feudalistic ideas as to land survived. The money-worth of the land could be tied up just as well as the land itself. Successive generations could be protected from the wastrel and the gambler and from the ignorance that afflicts both good and bad alike, while the land could become almost as marketable, almost as readily saleable, as goods or stocks and shares.

"Tying Up" the Money.

The new legislation carries the idea almost as far as it can be carried by technical devices which every lawyer who deals with land will have to know. There will be no more successive estates in land. There will only be the fee simple and the leasehold in land itself, and the technical business of "tying up" the land will be restricted to "tying up" the money. The money that the land fetches in the market will be in the hand of trustees, and families will be as safe as families can be in this world.

That is one of the great reforms which the New Property Acts carry out on lines that are not new at all. But the reform is accompanied by the final blow at the ancient systems of tribalism and feudalism. For all practical legal purposes, tribal life and feudal life, those great successive phases of human society died with the next-of-kin and the heir-at-law with the New Year. The next-of-kin may include relations so remote that the relationship is tribal rather than that of the family. The heir-at-law may be so remote that he is a member of a tribe rather than a family. The idea of *prima geniture*, the succession of the eldest son, is the essence of land feudalism. It came into its own in England with the Norman kings, who knew that, as things then were, some single person must be responsible to the Sovereign, as well as to other lords, for this or that landed estate.

This sense of responsibility, though it has changed its form, is still essential; but now that the landed estate may be sold without difficulty at any moment, a need can be met without the application of the principle of *prima geniture*.

Points From Talks.

A Wonderful Chimpanzee.

A REMARKABLE thing about my chimpanzee, Mary, is the fact that she recognizes pictures of her own kind.

I had a friend with me the other day, and I gave her a big album of Zoo animals to look at, remarking: "I will let you anything when Mary sees a chimpanzee, orang-outang, or baboon, she will kiss it," and out of all the pictures she looked at, she did as I predicted.

Another interesting fact is her keenness for carpentering; she can use a chisel and hammer with effect, and it is most amusing to see her wet the point of a nail in her mouth before driving it into the wood.—*Cherry Kearton.*

* * * * *

Most men cease to be puerile only when they become senile.—*Dr. C. W. Salsbery.*

No Hawkers and No Film Folk.

SOUTHERN CALIFORNIA is famous for the excellence of its canned fruit and the popularity of its canned photoplays. Canning films is, in fact, California's greatest industry, a fact of which all Californians are intensely proud, except that aloof and aristocratic section which claims direct descent from the original Spanish conquerors, and is intensely proud of not being connected, in any way, with the cinema industry. They express this attitude, I am told, by attaching to their front gates a small label which reads: "No hawkers, no canvassers, no dogs, and no cinema people."—*G. A. Atkinson.*

Stories for Children.

Don't give up the old matter-of-fact stirring stories like Grimm and Dease's Tales from the Norse if you want your children to grow up imaginative.—*Desmond MacCarthy.*

Home-made Tales.

Do you mean to tell me we have to go abroad for fairy tales?

What is the matter with John Gilpin, that linen-draper bold, as a character for our home-brewed pantomime; and, as far as that goes, why not that other hearty equestrian, John Jorrocks, Esquire?—*A. Borneo Laird.*

Work and Be Healthy.

IN our cities unmarried women, and women whose families are grown up, bestir themselves in social work, educational work and in Town Council and political work. Such women enjoy good health and remain young because their minds are interested.

Philanthropic and benevolent work blesses receiver and giver. A mind "at leisure from itself" has no time to brood over imaginary evils, and a cheerful, healthy outlook invites health.

At the same time, hobbies must not be pushed to excess, any more than hard work must be. Play and rest are quite as necessary. The entire relaxation of a game, a dance, a bit of fun, is just as necessary as our daily food.—*Mrs. Elizabeth Barnett, L.L.A.*

The Force of Life.

MR. G. B. SHAW believes that a Force of Life exists which no one knows anything about, but which is behind us all striving to make life more worth while.

This Force of Life he holds to be neither all-knowing nor all-powerful, but ever striving to become both. He insists that this Driving Force is behind us all, no matter whether we are artists or saints, or stockbrokers, or murderers. He suggests that we should believe in and trust this Will within us and not cripple it with moralities. He replies to the question as to what the purpose of life is by saying that life has no purpose—except itself. Therefore, let us live more abundantly.—*J. S. Collins.*

Who are the Announcers?

Result of Our Competition.

IN the issue of *The Radio Times* dated November 10th, we offered £200 in Cash Prizes for a correct list of the Announcers of the first General News Bulletin on the evenings of November 8th to 14th inclusive; and for the nearest forecast of Wireless Licences in force on November 30th, 1935.

The Announcers were JOHN HENRY, C. A. LEWIS, J. C. STODART, A. BONNET LAIRD, A. J. ALAN, and R. F. PALMER.

The licences numbered 1,574,732 according to the Post Office returns.

All the prizewinners gave the Announcers' names in their proper sequence, and the following competitors were the nearest in their Licence forecast:—

First Prize, £100.

Mrs. H. M. ROSENZWEIG,

55, Leckford Road,

S.W.18.

(Licence forecast, 1,574,683).

Second Prize, £50.

Mrs. G. LEAN,

2, Cornhill Walk,

Golders Green,

N.W.11.

(Licence forecast, 1,574,672).

Ten Prizes of £5 each.

Mrs. HORN, 39, Hatton Garden, E.C.1; Mrs. E. DILW, 45, Clayton Road, S.E.15; T. G. PERRY, 6, Adelaide Road, Brentford; E. HAYWARD, 193, Parchmore Road, Thornton Heath; J. W. CAIRNS, 1a, Woodland Road, Upper Norwood, S.E.10; Miss M. ORTON, 6, Ashbourne Avenue, N.W.11; M. MIDDLETON, 34, Foster Road, Chiswick, W.; Mrs. M. BOTTING, 13, Old Park Avenue, Balham, S.W.12; Mrs. M. E. BURGESS, 24, Luttrell Avenue, Putney, S.W.15; W. J. JENKINS, 55, Milais Road, Rush Hill Park, Enfield.

"THE MAYFAIR MYSTERY."

THE Radio Play competition caused widespread interest. Over 10,500 entries were received, so listeners will be glad to hear that the Winter Distress League has benefited by the competition to the extent of £330, as a few people generously sent more than the shilling entrance fee.

The prize of £100, given jointly by the League and the B.B.C., was offered for the solution which was most concise and which most resembled the original solution written by the author of the play, Mr. Frank H. Shaw. His solution was kept in a sealed envelope until the morning of Saturday, December 19th. It was then found to read as follows:—

"Ralph Robertson accidentally killed himself, as a result of an endeavour to wrest a revolver from the hand of his Chinese servant, Li Wong, who was assisted in the struggle by the female servant, Chowey."

The three judges were: Sir Arthur Stanley, the Chairman of the Wireless League; Sir George Lawson Johnston, Chairman of the Executive Committee of the Winter Distress League, and Major Ian Beith, better known to us all as Ian Hay.

Some fifty entries were chosen for the final adjudication, some of which ran the winner very close, notably those from Mr. F. J. O. Coddington, of Sheffield, and Mrs. A. E. Wood, of Bristol. But the solution unanimously selected by the judges as being nearest to Mr. Shaw's, and the most concise, was that sent in by Miss Cooper Willis, of London, S.W., which reads as follows:—

"Murderer: None. Robertson accidentally killed himself. Solution: Ralph Robertson quarrelled with Chinese servants, Li Wong seized nephew's revolver; Ralph Robertson struggled to get revolver away from Li Wong, who was aided by Chowey. Ralph Robertson succeeded in grasping revolver, but in so doing the revolver went off accidentally, the shot going through his lung and killing him."

New Year Plans For Radio.

By P. P. ECKERSLEY.

AT the beginning of the New Year, we broadcasters begin to see through a mist of problems that have beset us a faint concrete shape which represents the solid basis of the future. It is rash for any man to prophesy about an art which is in a state of flux, but I am going to try to outline the shape of the future, though I dare not fix the details.

Lessons of the Past.

What have the past few years taught us? They have taught us, from the listener's point of view:—

First, that broadcasting makes a permanent appeal, not because it is fascinating as a technical hobby, but far more, because of its power to give us so easily so much that it is worth while listening to.

Secondly, that simplicity in receiving apparatus is essential; no scheme based upon the necessity of using complicated technical apparatus can ever make anything but a limited appeal. Thus, any service which is mixed up with extraneous interruptions is useless.

Thirdly, that the greatest difficulty is to satisfy all listeners all the time and maintain continuous interest.

What is a "Crystal Area"?

Translated into terms of the transmitter, these things mean:—

Firstly and secondly, that we must ensure that everyone is assured a service where the strength of the signal is large compared with extraneous interference. Our method of expressing a perfect service has been to call it a crystal service, and a "crystal area" has been defined as an area in which people may listen adequately on a crystal set of average excellence and average aerial. We know that if a crystal set can receive adequate broadcasting signals, then extraneous interference will be practically negligible. The definition is very lax and very unscientific, but it, I think, appeals to the layman at once, and that is its justification.

Unfortunately, no doubt owing to a certain laxity of interpretation, many have thought that because our avowed ideal was to make the British Isles one crystal area, we recommended crystal sets as the be-all and end-all of reception. We do not necessarily say this; our crystal area definition is a means of expressing, in terms of a rough criterion, an ideal of signal strength whereby the programme and the programme only is heard by the listener.

Fostering Local Interest.

There are two general lines of making a nation a crystal nation. You see, I unashamedly stick to our definition, well knowing that you now appreciate its significance. The first is to have a great many low-powered stations, a few higher-powered, and perhaps one big National station to fill up the holes. This is how we have tackled the problem, and how broadcasting has been nursed from infancy to adolescence.

I believe the system to be nearly ideal, were it not for other factors, because broadcasting can do more than just relay programmes from distant studios. Broadcasting, as is so wonderfully illustrated in many of our little relay stations, can foster local interest in a way undreamed of before its advent. Civic pride is a manifold and fine thing, and broadcasting should foster it and lead it to its proper development. Many have criticised our relay station policy, but it is a curious fact that the critics are drawn chiefly from theorists in London and not from the relay station towns.

I have now shown, I hope, how the first two mentioned ideals, strong signals and robust receivers, can and have been nearly fulfilled; it now remains to turn to the third problem, that of satisfying listeners all the time with the programme.

Owing to the diversity of tastes that exists in our family of listeners, we cannot hope to do this, and there must be times when a merciful switch puts a listener out of his, or her, misery.

Obviously, our programme is halved if we are able to give alternatives; if, in fact, a simple change in a set takes the listener from a jazz orchestra to a University debating society, from symphony to chamber music, from drama to a talk on agriculture. But this alternative must be also free from disturbance, the signal must be strong; it is no good giving an X-riven, Morse-distorted, oscillation-torn travesty of the programme. To-day there are alternatives; the Aberdonian can get (blessed word) London, the Manchester listener is not denied some representation of Cardiff, but to-day there are few "crystal" (meaning robust signal) alternatives.

Need for New Methods.

We could, of course, by duplicating the wave-lengths of every station, give alternatives to-day, and it may be asked why this cannot be done—it would appear a logical development.

The reason we have to seek new methods to give robust alternatives is simple. It is because the Continent of Europe is also building up systems much on the same lines as our own. The forty stations we might need in an expansion of our system would be equivalently required by the twenty-eight nations of Europe, and, striking an average, we might, if we developed in this way, find Europe wanting 500 stations.

It is a fact that a station in Rome may, if not working on a considerably different wave-length from London, interfere with a listener in Hampstead, or vice versa, the station in London may produce a continuous shriek among the crystal listeners upon the Palatine Hills. Put more simply, there is room for a limited number of stations within the wave-band we hope one day may be granted for the exclusive use of broadcasting, and unless we change our policy, there looks like being a relatively unlimited number of stations.

Higher Power, Fewer Stations.

Here, then, is the problem. Broadcasting, to make a permanent appeal, must give to listeners a choice of pure and uninterrupted service; hence the "crystal area" policy relying upon a large number of stations (assuming the power to be limited, as it has been up to now).

A large number of stations of relatively low power cannot be fitted into the European wave without mutual interference, and hence prejudicing the service that each is giving. This means that the future must lie in the abandoning of the multi-station policy, and relying upon much higher power stations on few wave-lengths doing the work of the lower power taking up many wave-lengths. Our slogan for future development must then be fewer stations and higher power.

If we raise the power of stations, we must remember that we must not overpower the cities near which they will be located, and our regional stations must be sited outside the densely-populated areas; thus, we visualize the new London Station (if permission is granted for us to proceed with this scheme) not necessarily in the heart of the Metropolis, but rather a few miles outside the suburbs.

All the above is obvious and only shows the trend of development for the future that must come about if we are to build against existing problems.

Next week I hope to deal in more detail as to how we are to meet the problem of making a fair allocation to the Continent so that they, too, may develop their systems, and so that the sacrifices we shall all have to make shall be the least and consistent with the comfort, not of the French, Belgian, British, or German listener, but of the European listener.

The Children's Corner.

A Funny Little Fellow.

THE somewhat mysterious character, Donald Micklethwaite, who appeared at the Children's Corner in Edinburgh some weeks ago, has established himself as a favourite and is constantly making himself agreeable or otherwise during the Children's Corner. He was recently brought from the country by his mother on a visit to Edinburgh, and his experiences were duly recounted before the microphone.

The little fellow and his mother were met at the Waverley Station by the Minister, who took them for a walk along Princes Street. Donald insisted on going to the pictures and, on being led into the National Gallery by his cicerone, dissolved in tears when he discovered that the pictures there did not move.

When the party eventually settled down in a real moving picture house, Donald paid no attention to the screen, but demanded from his mother the immediate purchase of any of the articles such as chocolates, cigarettes, matches, afternoon tea, etc., which were being sold in the auditorium.

Uncle Ben, of Plymouth.

A story by a new Uncle must, of course, thrill thousands of young listeners.

"Children who are fond of puppies" (writes Uncle Ben, of Plymouth) "may be interested to hear how I became Uncle Ben. One dark winter's evening, a little girl brought round to my house a tiny, wee puppy—so small, his legs would hardly reach the ground! She told me she was so unhappy because the little puppy was going to be drowned. 'I know,' she whimpered, 'you love doggies, so perhaps you would take care of my little puppy and let him live in your house.'"

"Do you mean you want to give him to me?" I asked. "Yes," she replied, "I want you to have him always and always."

"But what shall I call him?" I asked. Just at that moment the sound of Big Ben chimed out from my loud-speaker. "I know," exclaimed the little girl, "call him Ben!" So that is how Ben came into my family.

Some months after I happened to be broadcasting an announcement. The little puppy, who was sleeping at home in his basket, suddenly jumped up, went over to the loud-speaker and began to bark and jump about just as if he were trying to find out from whence my voice was coming.

"When I returned home that night, I was told how my little puppy had recognized my voice and refused to go to sleep again until he had been told that 'Uncle Ben had been speaking to him over the ether.'"

"Well, children, of course I simply had to call myself Uncle Ben after all that."

And that is how Uncle Ben got his name.

Nottingham's Naughty Boy.

The attainment of the 7,000 mark by the Nottingham Radio Circle seems to have acted as a spur to those who have not yet joined, and members are mounting rapidly.

The naughty little boy has gone back to school, much to our delight; but he still visits us and pleases the kiddies with accounts of his doings. His father once came and removed him by force, and we are always hopeful that this will happen again.

There are rumours that we may soon be going over to Derby to broadcast our Children's Corner from there.

A Happy New Year!

The Aunts and Uncles of the Plymouth Station wish you a jolly, happy New Year, and thank the kiddies for the sporting way in which they sent toys to the little people in hospital.

You must realize how much the children in hospital miss their happy parties and festivities, but we are all sure that you have helped to compensate this by the lovely presents you have sent them.

PAMELA'S FAIRIES.

IT was the first day of the holidays and Pamela was very excited. Her mother had promised she should listen to the Children's Corner on the new wireless set, and the grandfather clock in the hall had chimed five quite ten minutes ago. How she hoped her mother would be back in time! Suddenly Pamela heard a funny scraping noise in the loud-speaker, and before she had time to rub her eyes to make sure she was not dreaming, a real fairy hopped out and shook himself.

"Good afternoon," he said, brushing his silvery suit. "I must say one gets a bit knocked about travelling through the air."

"I'm afraid I don't understand," replied Pamela. "Are you from the Children's Corner?"

"Indeed, I am. They're broadcasting fairies this afternoon, you know, and I liked the look of this house, so I just slid down the wire and here I am. I must say you've got a nasty band in your loud-speaker. I could hardly get round it."

"I'm sure I'm very sorry," said Pamela politely.

"Never mind, my dear, it's the grown-up's fault. Now, how would you like a visit to Fairyland? Wireless Fairyland, of course."

"Oh! I'd love it!" said Pamela, clapping her hands, "but I'm afraid I'm rather big. I'm nearly seven, you see."

"P o o h !

That's no age at all. We'll manage somehow." The little fairy took Pamela's hand and together they stood in front of the big loud-speaker.

"Now when I say 'go!' jump as high as you can," he said. "Go!"

Pamela gave a breathless jump and all at once they were sliding and sliding, then bump! They were in Wireless Fairyland.

Wherever she looked Pamela saw hundreds of little silvery fairies, all very busy!

"How lovely," she cried, "Oh! do tell me what they are all doing."

"Well, those fellows," her guide replied, pointing to a group of little men writing hard, "are making-up fresh stories for the Uncles to read."

"And what are those doing?" asked Pamela again, for she saw some very worried little fairies sitting with lovely quill pens in their hands, but not writing at all.

"Those?" replied the fairy scornfully, "oh! they're just waiting for ideas." Presently they came across several little men with their sleeves rolled up, making strings of bells of every size.

"Oh! do tell me what they are doing," she cried.

"They're making fresh tunes for the Aunties to play," the fairy answered.

"I see," Pamela went very close to the music fairies.

"May I ring just one?" she begged, and catching hold of one of the largest, she gave it a strong pull.

Boom! What a noise it made. It must have frightened all the fairies away, and here was mother saying: "Wake up, little girl! I'm back, you see, and there's Big Ben just striking the quarter. The Children's Corner is just beginning." So Pamela listened to the story that the Uncle told, and to the tune that the Auntie played, and she felt ever so much wiser than Mother, because, you see, she knew just where and how they were made.

R. FORTESCUE DORIA.



A real fairy hopped out.

Programme Pieces.

A Weekly Feature, Conducted by Percy A. Scholes.

MOZART'S "LITTLE SERENADE."

(GLASGOW AND ABERDEEN, WEDNESDAY.)

LITERALLY, "A Little Night-music," this title is often translated as "Serenade." The work is simply a collection of four delightful separate pieces, a kind of little symphony, but light as air, gay as the summer evenings for which it was written.

It is scored for a String Orchestra.

I. Quick. The lively FIRST MAIN TUNE starts at once in ALL INSTRUMENTS in OCTAVES. It continues to some length, mostly in First Violins.

After a general flourish and a full stop, the SECOND MAIN TUNE arrives. This is really in several little parts, which all follow one another with perfect naturalness. It starts with a mining fragment of Tune in VIOLINS in OCTAVES, which the Second Violins repeat, while the First Violins hop about above; then the Bass asserts itself; and so on.

Soon we reach the end of the paragraph (so to speak). This First Part is marked to be repeated, but that is sometimes thought superfluous nowadays.

The Second Part begins with a very brief discussion of bits of the Two Main Tunes; then proceeds to repeat the First Part almost unchanged. With another general flourish, the piece ends. (The Second Part may also be repeated.)

II.

The Second Movement is called a ROMANCE. It is a rather stately, thoughtful piece, mostly plainly tuneful.

III.

This is a swinging, rhythmical MINUET, followed by a smooth TRIO (or Second Minuet).

After the Trio, the Minuet is repeated.

IV.

The Finale is a RONDO—a piece which owes its origin to a lively dance in which one Tune comes round time after time.

This particular Rondo is fleeting speed itself, suggesting the most wing-footed of dancers.

RAVEL'S "THE VALSE."

(LIVERPOOL, TUESDAY.)

This typically scintillating work, by one of the foremost living French composers, was sketched during the late War, but was not finished until 1920.

La Valse is scored for a big Orchestra, and glitters with modern orchestral colouring. Prominent is the use of numerous "Kächen" instruments—Triangle, Tambourine, and so on.

At the front of the score a note is given which may be translated as follows: "Through rifts in whirling clouds come glimpses of couples waiting. Gradually the clouds disperse; an immense hall is seen, filled with a crowd of dancers."

"Gradually the scene clears. The glare of the chandeliers bursts forth at the fortissimo (ff) [i.e., a certain climax marked in the Score of the music—perhaps listeners can recognise the passage].

"An Imperial Court, about 1855."

DUKAS' "THE PERI."

(LIVERPOOL, TUESDAY.)

Paul Dukas is known to many listeners by his amusing and popular *Sorcerer's Apprentice*, which has more than once been broadcast. That work is nearly thirty years old, but the Ballet *The Peri* was only composed in 1910 and produced in 1912.

Its story is Oriental. Iskender wanders for three days in search of the Flower of Immortality. When he has reached the point where the Earth "is as one with the Sea and the Clouds," he finds a Peri (a kind of fairy) lying asleep with the Flower in her hand.

(Continued on the facing page.)

Programme Pieces.

(Continued from the previous page.)

He seizes the Flower; the Peri awakes and cries aloud at her loss. Iskender is torn between his desire for immortality and the surpassing beauty of the Peri.

She dances the dance of the Peri, coming ever nearer to him until her face touches his.

At last, he returns the Flower to her, and the Peri and the Flower melt away and vanish. Iskender feels the darkness closing on him.

TCHAIKOVSKY'S VIOLIN CONCERTO.

(BOURNEMOUTH, WEDNESDAY.)

The Concerto was written in 1878. It consists of three Movements, but the end of the Second leads straight into the Third.

I.

The First Movement begins with a short INTRODUCTION (*moderately quick*) in which the Solo Violin is silent, but the First Main Tune is hinted at in the Strings.

When the Soloist enters he is left alone for a moment or two; when he starts the FIRST MAIN TUNE (*At a very moderate pace*) he is very quietly accompanied by the other Strings (chiefly plucked). The Soloist repeats the First Main Tune an octave higher, with great elaboration. He continues with more and more brilliance, the Whole Orchestra gradually entering and building up something of a climax.

Again the Solo Violin is left alone for a moment, and then introduces the smooth SECOND MAIN TUNE.

This lasts some time, and, with the First Main Tune, forms the basis of a lengthy, elaborate Movement, full of energy and glitter, especially for the Soloist, who at one point has a prolonged, showy Cadenza, or free unaccompanied display passage.

II.

Moving steadily. This is a "CANZONETTA," or "little song." It opens with a piece of interesting (though unaggressive) orchestral tone-painting. First Clarinet plays a short melody, accompanied by the other Clarinet, the Bassoons, Horns and (very slightly, at the opening) Oboes.

Presently the Solo Violin plays the quiet, expressive, song-like Main Tune, which perhaps, like the title of the Movement, has Italian suggestions.

After FLUTE and CLARINET have in turn echoed the bird-like trills of the Tune, the Solo Violin continues his song rather more vehemently. There is really very little change in the course of the Movement. At its close we hear two adjacent notes quietly reiterated again and again, ever softer and descending to the bass. Then—

III.

(Quick, and very lively) the FULL ORCHESTRA utters a cry, and Strings loudly continue this reiteration of the two notes, anticipating the First Main Tune of this Finale. Now the Solo Violin enters and has a Cadenza in the same strain.

At last the FIRST MAIN TUNE is fairly launched by the Soloist and starts its wild career.

When much distance has been covered, there comes a lull, and the Solo Violin ushers in the SECOND MAIN TUNE (*rather slower*). This is a thoroughly Oriental tune, full of reiteration of little phrases, played over a "double pedal" (i.e., two held bass notes), and having vivid colouring given, especially by Woodwind.

At last the First Main Tune returns. So this dashing Finale runs its course.

(N.B.—Foulde's *Cello Suite* (Glasgow, Dundee and Birmingham, Friday) was described in *The Radio Times* of November 27th.)

OWING to a slight printing mishap to *The Radio Times* on December 4th, whereby a figure was omitted, the price of the Crite for Rotax Accumulator No. EW143 was erroneously stated to be 4d., whereas it should have read 6s. 6d. We tender our apologies to those of Messrs. Rotax customers who were inconvenienced.

Listening in Public.

(Listeners are reminded that we do not consider anonymous letters for publication. Preference is given to letters which combine interest with beauty. The Editorial address is 5-11, Southampton Street, Strand, London, W.C.2.)

MAY I suggest that those listeners who complain about the quality of the B.B.C. programmes should close their eyes for a few minutes when they go to any place of amusement, restaurant, or concert-room, and listen intently to the performance, and compare the general quality of the music being played in public with the quality of the performance broadcast?

They will be absolutely astonished to find that by this simple act of closing their eyes, what appeared to be a good performance in public is very often indifferent in quality, and which if it came through the ether would be dubbed very second-grade stuff indeed.

In common fairness, therefore, to the B.B.C., will those listeners who are apt to complain, perform this simple little act at the next opportunity when listening to a public performance?—C. D. CLAYTON, (Houcester House, 18, Charing Cross Road, W.C.2.

(From Sir Vincent W. Baddeley, K.C.B.)

It may interest your readers to hear the result so far obtained from Lord Beatty's speech appealing for the preservation of the old Trafalgar ship-of-the-line *Invincible*, which was broadcast on December 17th.

Over 270 listeners have sent in contributions, including one of £100, and by this means nearly £500 have been added to the Fund.

Listeners responded to the appeal from all parts of the United Kingdom, including places as distant from London as Brechin, Shanklin, Llandudno, Porthcawl, Lancaster, Jarrow, Aberdeen, Edinburgh, Pembury, Limerick, Belfast, Merthyr Tydvil, Port Erin (Isle of Man).

The following cablegram was received from St. Johns, Newfoundland: "I am a little girl, sitting in Newfoundland, and Thursday night on the radio here in St. Johns I listened to Lord Beatty's appeal for H.M.S. *Invincible*, so I have sent you by cable £5 for his fund.—BARBARA McNAUL."

Nearly £7,000 is still required to complete the work of the gift of the *Invincible*.—VINCENT BADDELEY, Treasurer, Midland Bank, Westminster, S.W.1.

Brightening the Workers' Lives.

WE, the undersigned quarry workers, colliers, and others living on the Clee Hills in Shropshire, six miles from any place of amusement, protest most strongly at the unfair attack on the British Broadcasting Company's transmission.

Our crystal sets, mostly home-manufactured, give our children a delightful hour, and our evenings, after our hazardous occupations, have become a time of pleasure instead of weariness.

It matters not whether the transmission is high-brow, low-brow, educational, or frivolous, it makes life brighter for us.

(Then follow sixty-two signatures.)

Radio to Make Us Pleasant.

I HAVE a feeling that I am a much pleasanter character than I used to be, and I attribute it to the nice people I meet over the wireless. Does anyone else feel the same?—"O.K.," London, S.W.5.

When Books are Barred.

THOUGH restored from total blindness, yet unable to enjoy the solace of a lifetime, the use of a library, I have found in the B.B.C.'s delightful talks and beautifully rendered poems a consolation which has made life once again a thing of happiness and strength.—"A GRATEFUL LISTENER," Plymouth.

In Praise of Chamber Music.

MANY of us love classical music, and do not care for revues, radio-plays, or dance music. There are others of diametrically opposed tastes. Most

valve users in Southern England can choose from five stations. Surely, it should be possible to provide a programme of classical orchestral or chamber music every night in one or other of Birmingham, Bournemouth, Cardiff, Daventry, or London.

Nothing comes through so well as chamber music: it is a joy and refreshment to the tired brainworker.—M.A., M.B., F.R.C.S., Oxford.

British Stations Best.

I HEARTILY agree with your correspondent who says that grumblers should listen to various foreign stations for an hour or so and then compare them with those of the B.B.C.

I have a very efficient four-valve set working two loud speakers. When I fancy it, I can choose practically any programme I wish, but I don't choose foreign stations—I keep to the B.B.C. Here's luck to them!—"YET ANOTHER SATISFIED LISTENER," Kilmarnock.

Dependent on Daventry.

THE High-Power Station has been such a blessing to us here that we hope it will soon emerge from its childish ailments. Unlike many of the grumblers, we appreciate the experimental work which is being done to ensure strength and quality.

Few Londoners seem to appreciate the wide areas which are entirely dependent upon Daventry. Reception in coastal areas on the lower waves is a pure farce. It is not a question of mere interference, but of total obliteration of most of the programme.

There is nothing more irritating than to hear detached parts of sentences only.

We also appreciate the London programme. It is not always the best programme, but the quality of transmission is, so far, much more satisfactory than when most provincial stations are taken.

In its wider international aspect, I trust the Daventry programme will receive first consideration always.—DONALD STRAKER, Melody, Bembridge, Isle of Wight.

Gilbert and Sullivan.

ON receipt of each week's *Radio Times*, the first thing we do is to look through the programmes for the ensuing week to mark with an approving blue pencil all the Symphony Concerts and the Chamber Music Concerts, and we earmark the evenings on which they are to be given. These concerts we devour; the other items we merely nibble at.

If the B.B.C. were to add as another special feature an occasional Gilbert and Sullivan evening, we should earmark these also, as, I think, would all those in whose young days the famous operas were coming out one after the other at the Savoy Theatre.

That the popular taste for them has revived of recent years, as evidenced by the rush for them when in London, is most gratifying to those of us in whose judgment nothing since produced in light opera or jazz is even palatable.—STYNEY C. COLLINS, "West Point," Radlett.

"Half a Loaf."

I THINK most listeners will agree with Miss Sheila Kaye-Smith that there is not much pleasure in hearing without seeing; but, most of us are satisfied with "half a loaf." I always find among my own friends that it is the bored ones who seldom listen, and these are usually those who have plenty of this world's goods.

I am never bored with anything that will teach me something, and can equally enjoy a talk on "Ants" or a speech from the Prince of Wales while I do my week's mending.—"A BUSY MOTHER," Dulwich, S.E.

Our Point of View.

Europe's Radio Unity.

DURING the last two months, British "crystal" listeners have had opportunities—frequent, no doubt—of directly listening to specimens of Continental broadcasting. Many, perhaps, have become aware for the first time that other communities of people, though speaking different languages, have at least this in common with themselves, that when work is done, headphones are adjusted or loud-speakers turned on with the expectation of an evening's enjoyment of music grave and gay, and of talk instructive and humorous.

These specimens of "European" broadcasting were truly specimens. Nothing special was asked from the Continental stations relayed except extra care in timing and sometimes a little rearrangement of the order of performance. The British crystal-user received through Keston and the B.B.C. transmitters only what the possessors of more elaborate apparatus can "get" on any evening.

The British listener is now directly aware that those who build programmes in other parts of Europe are trying to cater for much the same tastes as the B.B.C. is doing.

DIVERSE TASTES.

WE say, the "same" tastes. But, it will be asked, how is this pronoun "same" reconciled with the obvious (and, on our part, often stressed) fact that there is an immense diversity of tastes within the same community? The answer to this question is more interesting, perhaps, than the present generation knows. We cater for diverse tastes, and so do the French, the Germans, and other broadcasting authorities. But this diversity is the same diversity. When an Englishman or a Frenchman or German writes to his own broadcasters to complain of or commend "highbrow" music, he is referring to the same music—the music of Bach, Beethoven, Berlioz, Elgar, or Verdi. When he approves of or despises dance music, he means the dance music that will find men and women ready to take the floor in every hotel in Europe.

For talks there is an infinitely wide choice of subject-matter, and yet in all European countries there are some who like them and some who dislike them, and both are perfectly aware of what they are liking or disliking.

And, lastly, the religion that is broadcast in Europe is the same religion, felt and understood by the majority of listeners in the same sense, and objected to—by those who object to it—for the same reasons. Throughout Western and Central Europe, the peoples seem to agree on the general idea of what constitutes broadcast fare. The immense diversity of tastes within one State is paralleled by a similar diversity within another State. The British lowbrow turns away from Brahms, and the German lowbrow from Berlioz, not because of their nationality, but because their spiritual and artistic products are distasteful or out of season. Their dislikes do not spare their own countrymen's works, nor are their likes

affected by the fact of a composer being an "alien."

Certainly there are differences (for instance, in the attitude of different communities to the educative type of talk), but these are small in comparison with the fact—for men and women of the war period, the startling fact—of a broad similarity in the specific likes and dislikes of nearly 300 million Europeans.

A BINDING FORCE.

YET, after all, is this surprising? We Europeans are accustomed to see only our diversities, but to the rest of the world our oneness is always the most evident thing about us. The fact of this unity is not a discovery but a rediscovery.

Once upon a time, before the Western Church was riven in two, the European idea was universal in Europe. It was potent enough to gather Spaniards, Scots, and men from the heaths of North-East Germany in one crusading host for Palestine, and that in an age wherein the ordinary interests of a man's life were far narrower and more local than they are nowadays. The binding force was the Medieval Church, with its intimate hold on the life of every individual in Christendom. Compared with this force, nationalism counted for little, so little that lands were passed from lord to lord like mere estates. Something of this unity survived even the great religious and political disruptions of the fifteenth and seventeenth centuries, though it was almost exclusively the learned and the aristocratic classes which passed on the flickering torch.

In the nineteenth century, with its insurgent popular nationalisms and its materially comfortable Philistinism, it seemed to many that this particular light would fail and be replaced by other lights. Then came the storm of the early twentieth century; those other lights were blown hither and thither (in some cases blown out), and again it seemed to many that henceforth there would be no light to lighten the darkness.

Then suddenly it was discovered that there was a spark in the old torch still, needing only a bellows. And miraculously, just as in fairy stories one finds the unlikely articles on the doorstep—the bellows was ready to hand in radio broadcasting.

It is far less absurd than would appear at first sight to compare European broadcasting with the system of the Medieval Church. What is common to them is their ability to penetrate intimately into the fire-side life of the whole community. May we, without being too paradoxical, suggest that there is a psychological similarity between the listener's instinctive protests against his programmes (in spite of their almost negligible expense to him) and the frightened heresy-hunting of the Middle Ages? Be this as it may, it is certain—and proved already by experience—that whatever their languages and state-allegiances, the inhabitants of our Peninsular Continent are "Europeans" at their own firesides.

The Broadcast Pulpit.

Feeling His Teeth.

IN ancient Greece and Rome people did not only not forgive their enemies; they did not wish to do so, nor did they think better of themselves for having done so. That man considered himself fortunate who, on his death-bed, could say, on reviewing his past life, that no one had done more good to his friends or more mischief to his enemies. Is not that the natural language of the untamed, unchristianized heart all the world over, both then and now?

Listen to the words which an Australian novelist puts into the lips of an old man who had led a wild, rough life in the Australian bush: "Mum ain't been such a bad jinnings," he says, "and I don't owe much to any man. I mean as I've been mostly square with them that's done me a bad turn. No man can say that Ben Marston was ever back'd in that way; and never will be, that's more. No! them as trod on me felt my teeth some day or other."

That is the natural temper into which we tend to slip back as soon as we slip from under the controlling hand of Christ.—*The Rev. Dr. George Jackson, Manchester.*

Life With a New Complexion.

THOUGH humanly the Gospels present to us little in the way of direct achievement on the part of Jesus, and while from the human point of view His mission might have been regarded as a failure, the great fact is that from the standpoint of human feeling it was the most striking success that the world has ever seen.

A few men and women obeyed His teaching and followed the lead He gave, as perfectly as men and women in an age like that could do, and the result was that all life took on a new complexion and the world gave promise to become a place fit for human beings to live in. He taught people to remember one another and to think well of one another.—*The Rev. George Featonby, Stokena-Trent.*

The World Turned Upside Down.

ALEXANDER, Caesar, Charlemagne, and Napoleon founded great empires, but upon what have these great creations of genius depended? They have rested upon force. Christ alone among men founded an Empire upon Love, and to-day millions would die for Him. Christianity is not a mere philosophy to be studied, nor is it an elaborate ritual to be duly carried out. It is knowledge of a contact with a Person. Personal attachment was the prevailing bond in the days of the early Church, and that close intimacy created a dynamic earth which was more than a match for principalities and powers, and in a few years turned the world upside down.—*The Rev. William Edgar, B.D., Glasgow.*

Conditions of Peace.

TRUE peace is not merely a negative thing, absence of war and cessation of hostilities. It is a positive thing, it means harmony, unity, co-operation. It appears that the highest function of the Christian life is to provide peace, and Christ's people come nearest to Him in spirit when they become peace-makers. But true peace is not an independent thing. It is conditioned by and dependent on something else; it is the fruit of certain relations.

The Angel's Song of Peace begins with "Glory to God in the Highest." That is the divine order; God glorified will result in peace on earth. Every human method has failed and will fail; culture and statesmanship alone have been found wanting; their last word is force, and force can never settle anything permanently and satisfactorily. The League of Nations promises to make war more and more difficult, which is much; it does not promise true and full peace. The Christ spirit only will succeed, for it transforms the hearts of men and fills them with love and goodwill.—*The Rev. Samuel Jones, Cardiff.*

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365 M.

LONDON PROGRAMMES.

Week Beginning
January 10th.

The reproduction of
these Copyright Pro-
grammes is strictly
reserved

The letters "B.B." printed in Italics in these
programmes signify a Birmingham Broadcast
from the station mentioned.

The High-Power (Davenport)
Programme will be found
on page 109.

SUNDAY, Jan. 10th.

1.30-3.45

STAR BALLAD CONCERT.

MIGNON NEVADA (Soprano)

NOELMAN WILLIAMS (Baritone)

LOUIS FLEURY

(Solo Flute)

THE CASANO OCTET

THE OCTET

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"Idylls" (Voice and Flute On. v)

(Specially written for Mignon Nevada and Louis Fleury by the Composer)

"A des Ombres" ... Georges Hu

First Performance in London

By the Waters of Manhattan

"Tyndaris" (Eloise 'Laline')

Reynaldo Hahn

(Flute Obligato) by LOUIS

FLEURY

6.10. LOUIS FLEURY

"Reverie du Soir" (Suite

Edouard German

"Valse Gracieuse" ... "Sou

venir" ... "Gipsy Dance"

NOELMAN WILLIAMS

"I'm Wearin' Awa'" ... A. Pook

Love Me If I Live" ... A. Pook

LOUIS FLEURY

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MONDAY, Jan. 11th.

1.0-2.0. Time Signal from Greenwich

Organ Recital from St. Michael's

Cathedral. Organist, Harold E.

1.15. Transmission to Schools Mr.

E. Kay Robinson, "British

1.15. Transmission to Schools Mr.

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Part 13. Modern French.

Three Pieces for Flute and Violin

alone Rikozanata

Trio moderato, vito. amez vite el

1.15. Transmission to Schools Mr.

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**Week Beginning
January 10th.**

FRIDAY, Jan. 15th.

- FRIDAY, Jan. 15th.**
- 7:30 Time Signal from Green
Music from the How
Metropolis
- 4.45 CONCERTS FOR CHILDREN.**
Arranged by
THE PEOPLE'S CONCERT
SOCIETY
- PART I**
1. Introduction
 2. Symphony No. 2 in B Major
The Unfinished
Schubert (1797-1828)
Allegro moderato: Andante
con moto
 3. Two Songs, by the Audience
a) 'Charlie is My Darling'
b) 'Now is the Month'
Meyn
- PART II**
1. Introduction
 2. Overture, 'The Merry Widow'
Mozart (1756-1791)
- THE ORCHESTRA** at the
direction of **CHARLES WOOD**.
Hd St.
- Principal Violin
GEORGE STRATTON
- Introductory talks will be given
throughout the series by Mr
R. JONES.
- 4.45.—The Radio Quartet and**
CONSTANCE HARDISTY
Soprano. 'Yuletide Carols'
Baritone
- 5.15.—FOR THE CHILDREN.** The
Band of St. Mary's Church
(Quinn's School). 'The Luck
of the McGinnis' by Frank
Charleston. 'A Pair of Red
Moccasins' told by Auntie Yvette.
- 6.15.—Dance Music** by Alex Freer's
orchestra from the Radio
Theatre.
- 7.00 TIME SIGNAL FROM BIG BEN**
WEATHER FORECAST AND 1ST
GENERAL NEWS BULLETIN
A Summary of the Wireless Papers
for the Week

201 120 30 1000000

- 30 ALFRED COLE playing
Chopin's Studies, Op. 25 (Part
III)
- 74) Mr BERTRAM HARTREFF
"The Housing Problem."
- POPULAR CLASSICS.**
- NORMAN ALLIN *Bass*
THE PROFESSOR AND
Conducted by DANIEL DE LA
- 80 " THE ORCHESTRA
"The Roman Carnival" *Berli*
NORMAN ALLIN *with*
ORCHESTRA
Rex and Aris from "Simon
Boccanegra" *Verdi*
A te Lentremo Addio," "Il
Lacerto Spinto."
THE ORCHESTRA
Pavane to Ostinato from 4th Sym
phony *Bruckner*
- 80 30. -Tone Poem, "Finlandia"
Sibelius
- NORMAN ALLIN**
Death and the
Maiden *Schubert*
M. S. *Schubert*
The
THE ORCHESTRA
Finale from Symphony No. 2 in D
Brahms
- 84 50 "MERDERARY MARY."
Relayed from
THE LONDON HIPPODROME.
(Continued on the next page)

(Continued on the next page.)

Birmingham Programmes.

(Continued from the previous page)

1.10. PENE THOLAULT
French Talk No. 3.
HESTRA.

HENRY OSCAR
and
MR. KAEEL HOGAN
Music Play-Comedy.
HESTRA.
Overture, "La Princesse de Trébizonde"

The drawing-room of the

Enthousiastic

MARY SMITH from London.
THE ORCHESTRA.

Spanish Serenade "... From

10.0.—WEATHER FORECAST AND NEWS.

Local News.

10.30.—CLIVE CARRY (Song Re-

1.0.—Close town

SATURDAY, Jan. 16th.

2.45.—The "Dance-music" and "Bul-

Afternoon Topics: Lieut. A

THE CHILDREN'S CORNER

10.0.—ROSELLA PICTURE HOUSE

March, "The Great Little Army

Fox-trot, "Sunny Havana

Solo, "Spur me Ballet" "Dance-

Voice, "Dream on the Ocean"

Waltz, "S.B. from Lon-

7.20.—Musical Interlude, S.B. from

7.40.—Mr. G. F. I. BUVINGTON

Keeping for the Muses—12

A POPULAR PROGRAMME

THE STATION ORCHESTRA

Waltz, "High Jinks"

Waltz, "High Jinks"

Waltz, "High Jinks"

Waltz, "High Jinks"

5.10. WALTER TODD
"Ye Good Old Days" Herbert
"And By Chan" Herbert

5.5. OWEN GODFREY
"I Wonder If Love Is a Dream"
London Ronald
Charles

10.0.—WEATHER FORECAST AND NEWS

10.30.—THE SAVOY BANDS S.B.

BIRMINGHAM NEWS.

Concert on Sunday afternoon

studied with Oscar Beringer. Percy

Granger and others. One of his most

important performances has been the

Arthur Bliss Concerto for piano, tenor

voice and strings, with the composer

conducting, at the Queen's Hall Po-

merade Concerts. In this programme

he is playing with the Orchestra the

Hungarian Fantasy by Liszt. The

orchestra, too, also include the Ma-

jorsy Symphony, by Haydn.

The evening service, which is relayed

from the Cathedral, will be preceded

by a broadcast of the bells which

like those of St. Martin's, always come

through with considerable success.

On Monday evening there is an

orchestral programme of classical

operas, with songs by Miss May Blyth

and Mr. Andrew Stankus; this include

selections from the works of Verdi

Masseenet, Puccini, Mozart, Gounod,

and, in fact, most of the great masters

and when he was only twelve, but, in

1888, he became an organist

at Tipton and a little later obtained the

(Continued from column 4.)

THURSDAY, January 14th.

3.30.—Afternoon Topics "Notes of

Shapson.

5.45.—"Teas Corner"

FRIDAY, January 15th.

2.30.—School Transmission Readings

HESTRA.

5.45.—"Teas Corner"

6.30.—Programme S.B. from London

7.40.—Mr. F. LAURENT: "The

SATURDAY, January 16th.

12.30.—1.30. Midday Concert.

2.30.—Afternoon Topics: "Clothing

and Hygiene," by Mr Ernest

Hart

4.0.—The Capitol Theatre Orchestra.

5.0.—CHILDREN'S CORNER

5.45.—"Teas Corner"

6.0.—Light Music

6.30.—12.0.—Programme S.B. from

London

STOKE-ON-TRENT

NEWS.

An Important Anniversary

SUNDAY January 15th. will be the

next anniversary of the League of

Nations, and from the Stoke Station

on this evening there will be a service

from the Station, with an address by

Mr. Frederick Whalen, and hymns by

the Choir of the Stoke Parish Church.

Mr Whalen is the principal Read-

quarter's speaker of the League of

Nations' Union. He has travelled

extensively throughout Europe, study

local conditions. He has given

more than two thousand lectures, and

in June and July, 1934, he visited

Canada, and at Ottawa addressed the

Stoke-on-Trent Programmes.

6ST 306 M.

Week Beginning Sunday, Jan. 10th,
SUNDAY, January 10th.

2.15. The League of Nations Service

from the 54th

ST. PETER'S CHURCH CHOIR

Address by

MONDAY, January 11th.

6.0.—CHILDREN'S CORNER

TUESDAY, January 12th.

3.30.—phone Lecture Recital

4.0.—The Capitol Theatre Orchestra.

4.45.—"Teas Corner."

5.0.—Light Music

WEDNESDAY, January 13th.

4.0.—The Capitol Theatre Orchestra.

5.0.—CHILDREN'S CORNER.

5.40.—Children's Letters

5.45.—"Teas Corner."

6.30.—Light Music

6.30.—Programme S.B. from London

7.40.—"Is There Such a Thing as Time

and Space?" by Mr STANLEY

JOHN BOURNE (Tenor)

PERCY OWENS (Entertainer)

DOROTHY HEATH (Pianoforte)

THE NORTH

SYMPHONY ORCHESTRA.

Conducted by JOHN COFF

THE ORCHESTRA.

Adagio; Allegro; Andante

Moderato; Allegro Sp. cioso.

JOHN BOURNE

"Lotta no" Sanderson

"My Queen" Blumenthal

THE ORCHESTRA

Overture, "The North"

JOHN BOURNE

"Pipes"

DOROTHY HEATH and

ORCHESTRA

Concerto No. 1 in G Minor for

Piano and Orchestra

Mendelssohn

Molto Andante; Andante,

Presto, Molto Allegro.

JOHN BOURNE

"I Love the Moon"

"If I Might Come To You"

THE ORCHESTRA.

Overture, "The North"

PERCY OWENS

"The Assurance Man"

Programme S.B. from

London

(Continued in the previous column.)

6BM
386 M.

BOURNEMOUTH PROGRAMMES.

Week Beginning
January 10th.

The letters S.B. printed in italics in these programmes signify a 5 milliwatt Broadcast from the station mentioned.

The High-Power (Davenport) Programme will be found on page 108.

SUNDAY, Jan. 10th.

Orchestral and Vocal Concert.
Relayed from King's Hall Rooms
ETHEL HAILSTONE (Soprano)
MARGARET LEWIS (Contralto)
HARRY BRINDLE (Tenor)
ROYAL BATH HATFIELD
STRING ORCHESTRA
Conductor, **GILBERT STACEY**
THE ORCHESTRA
Overture, "The Magic Flute"
4.0. "Gwynne" (Ave.)
The Prince (Maurice)

"The Arguing Wife"

4.10. **MARGARET LEWIS**
with **ORCHESTRA**
O Love! From "The Song of Samson and Delilah"
4.2. **THE ORCHESTRA**
Humoresque
4.40. **HARRY BRINDLE**
"Metaphors" (Soprano)
4.45. **ETHEL HAILSTONE**
"Santuzza's Song" (Soprano)
4.50. "Solo Solo" (Chorus du Monde)
5.0. **MARGARET LEWIS** and **GWYNNE DAVIES**
Duet, "Come As the Night"

5.5. **QUARTET**
"Four Little Girls of the Graces"
5.10. **ETHEL HAILSTONE** and **HARRY BRINDLE**
Duet, "Come Me Lay Hand, O Fairiest"

5.15. **THE ORCHESTRA**
Selection, "Moussame Butterfly"
5.25. **MARGARET LEWIS**
"O That It Were So"
5.30. **GWYNNE DAVIES**
"To the Children" (Romanian)
5.35. **THE ORCHESTRA**
Viol. Solo, "Lament d'Acton"
Soloist, **RITA BARNBERG**
"Sérénade Espagnole"

5.45. **ETHEL HAILSTONE**
"Cherry Ripe" (arr. L. Lehmann)
5.50. **HARRY BRINDLE**
The Chorus song "Howard Fisher"
The Donovans (arr. Aredham)
5.55-6.0. **THE ORCHESTRA**
Turkish March (Beethoven)
6.0-6.15. **DELLIS and KERVILLE** relayed from St. Martin-in-the-Fields S.B. from London.

9.0. **WEATHER FORECAST AND NEWS**
Local News

9.15. **DE GROOT and the PCCA DILLY ORCHESTRA** S.B. from London.

9.35. **LEE NICHOLS** B.A.
Poetry Reading

10.45. **SIDNEY WALLER** (Tenor)
"Come Unto Me"

11.50. Close down

MONDAY, Jan. 11th.

7.45. "English Literature at the Dark Age," by Mr. Lee Nichols B.A.
Orchestra relayed from the Loughdown Café, Southampton
8.15. **CHILDREN'S CORNER**
Songs and Stories
8.50. Children's Letters
9.55. Boys' Brigade, Boys' Life and Church Lads News

10.0. Musical Interlude

7.0. **WEATHER FORECAST AND NEWS**
Mr. JAMES AGATE, Dramatist
Orchestra S.B. from London

7.5. Musical Interlude S.B. from London

7.40. Mr. H. C. CHARLTON M.P.
"A Day On the Footplate of the Scotch Express" S.B. from London

WINTER GARDENS NIGHT

THE MUNICIPAL ORCHESTRA

Conductor, Sir DAN GODFREY
DOROTHY BENNETT

HARRY BRINDLE

(Novelty Ventriloquist)

Popular Evening Symphony Concert.

8.0. **THE ORCHESTRA**
Orchestra S.B. from London

DOROTHY BENNETT

(Soprano)

THE ORCHESTRA

Symphony No. 2 in D Minor

Allegro non troppo; Adagio non troppo; Allegretto grazioso quasi andantino; Allegro con spirito

THEO DE LA RIVIERE

(Solo Viola)

Radio Early Theatre

THE ORCHESTRA

Variations, "The Changes"

Pianoforte Arrangement of a Set of Orchestral Variations

4. a Theme composed by Dr. W. Hayes and played on the Clavichord of Gloucester Cathedral

DOROTHY BENNETT

"The Woodpecker" (Lied)

"The Cuckoo" (Lied)

THE ORCHESTRA

Eight Russian Folk Songs London

HARRY BRINDLE

In Selections from "Le Retour de la Reine"

10.0. **WEATHER FORECAST AND NEWS**
Prof. H. H. Turner "Big Time" scopes and What They Mean S.B. from London

Local News

10.30. **THE ORCHESTRA** S.B. from London

11.0. Close down

TUESDAY, Jan. 12th.

11.30-12.0. Violin Recital by Queenie Major

7.45. London Papers, read by Anne

4.0. Orchestra, relayed from the

Director D. C. Ronald

5.0. Musical Interlude

CHILDREN'S CORNER

Songs and Stories by Thelma

Pringo and Franklin and Aunt

8.50. Children's Letters

9.55. Boys' Brigade, Boys' Life

and Church Lads News

10.0. Musical Interlude

7.0. **WEATHER FORECAST AND NEWS**
Topical Talk S.B. from London

Musical Interlude S.B. from London

7.5. Musical Interlude

8.0. **PHILIP MON** S.B. from London

8.5. **MILESTONES OF DANCING AND ROMANCE** S.B. from London

11.0. **WEATHER FORECAST AND NEWS**
Sir H. WALFORD HAYES

Made and the Ode to the Letter—On George Murray and

Wondermen S.B. from London

Local News

10.30. **THE KIT CAT CLUB**
RAN S.B. from London

12.0. Close down

WEDNESDAY, Jan. 13th.

7.45. Topical Talk by Stuart Small

The Wagon Trio: Reginald N

Musical (Violin), Thomas F

Hingworth (Cello), Arthur

Marston (Piano), Winifred

11.15. **CHILDREN'S CORNER**
Songs and Stories

8.50. Children's Letters

9.55. Boys' Brigade, Boys' Life

and Church Lads News

10.0. Musical Interlude

7.0. **WEATHER FORECAST AND NEWS**
Topical Talk S.B. from London

Musical Interlude S.B. from London

7.5. Musical Interlude

8.0. **THE ORCHESTRA** S.B. from London

8.5. **CHARLES DRAPER**
Talk S.B. from London

9.0. **MITCHELL BRICE**
Some More Dogs S.B. from London

Local News

10.30. **THE KIT CAT CLUB**
RAN S.B. from London

12.0. Close down

CELEBRATED CONCERTOS

and

Instrumental Features.

LOUIS GODOWSKY

(Violin)

CHARLES DRAPER

(Violin)

THE WIRELESS SYMPHONY
ORCHESTRA

Conductor, Sir

Cap. W. A. FEATHERSTONE

8.0. **THE ORCHESTRA**

8.15. **CHARLES DRAPER**
Sonata "The Woodpecker"

8.30. **LOUIS GODOWSKY** and
ORCHESTRA

Violin Concerto, Op. 30

Allegro moderato, Canzonetta—

Andante, Finale—Allegro VI

10.0. **CHARLES DRAPER** and
ORCHESTRA

Concerto for Clarinet, Weber

9.20. **THE ORCHESTRA**
Symphony No. 4 in F Minor

Op. 30

10.0. **WEATHER FORECAST AND NEWS**
Prof. H. H. Turner "The

Makers S.B. from Nottingham

Local News

LOUIS GODOWSKY

Violin

Hebrew Melody

Twenty Fourth Century

Sigaher S.B. from London

10.0. Close down

THURSDAY, Jan. 14th.

11.30-12.0. Austin Dewdney (Piano)

7.45. "English Drama," by Angela

Clave, Amy Watkinson B.A.

Bath H. at Darnley Barr

relayed from King's Hall Rooms

William Patrick (East Burt)

5.15. **CHILDREN'S CORNER**
Songs and Stories

5.50. Children's Letters

6.0. Farmers' Talk "The

Curio of Chicks," by A.

6.35. Programme S.B. from London

7.0. **WEATHER FORECAST AND NEWS**
Stationary for a Time

7.25. Musical Interlude S.B. from London

7.40. Dr. J. HATHAWAY: "A

Trip to Jamaica" S.B. from London

Relayed to "5XX."

5.0. "JOHN CITIZEN AT HOME."

Written and Presented by

GEORGE STONE

9.0. **THE WIRELESS CHRISTY**
ORCHESTRA

Songs and John

1.0. **THE WIRELESS**
ORCHESTRA

Conductor, Sir

HARRY COOPER

K. M. CORNELL (Soprano)

C. R. HATHAWAY (Dance)

LITTLE ARTHUR

(Soprano)

LITTLE PERCY (Alto)

HAROLD STROUD (Tenor)

ERNEST EADY (Baritone)

BOB STOKES (Bass)

Assisted by

THE TROUPE

and

THE WIRELESS

ORCHESTRA

Conductor, Sir

Cap. W. A. FEATHERSTONE

10.0. **WEATHER FORECAST AND NEWS**
Topical Talk S.B. from London

Local News

10.30. **THE SAVOY BANDS** S.B. from London

12.0. Close down

FRIDAY, Jan. 15th.

1.30-12.0. Organ Recital

from the Royal Arcade, Southampton

3.40. London Papers Read by Anne

Faircliff Watson

4.0. Orchestra relayed from the Elec-

tric Theatre; Musical Director,

D. G. Hingworth

6.0. Musical Interlude

6.15. **CHILDREN'S CORNER**
Little Jack a Party League Talk

Annals Not

5.50. Children's Letters

0.0. Musical Interlude

7.0. **WEATHER FORECAST AND NEWS**
A summary of the Wireless Papers

for the Week S.B. from London.

(Continued on the next page)

Bournemouth Programmes.

(Continued from the previous page.)

7.30.—Musical Interlude. S.B. from London.

7.45.—"Social and Open Air Work," by Mrs. ERIC SHARP, M.A.

POPULAR MEMORIES.

W. A. FEATHERSTONE

THE WIRELESS ORCHESTRA.

8.0.—"The Wireless Orchestra."

8.10.—"The Wireless Orchestra."

8.15.—WINIFRED ASCOTT
"Mama or the Mid'night Marauders"
"Has Auntie Montague"

8.20.—THE ORCHESTRA
Selection of Harry Lauder's Songs

8.30.—WINIFRED ASCOTT
"Ye Banks and Braes"

8.40.—"Early One Morning"

8.50.—"The Wireless Orchestra"

9.0.—"The Wireless Orchestra"

9.10.—"The Wireless Orchestra"

9.20.—"The Wireless Orchestra"

9.30.—"The Wireless Orchestra"

9.40.—"The Wireless Orchestra"

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11.30.—"The Wireless Orchestra"

11.40.—"The Wireless Orchestra"

11.50.—"The Wireless Orchestra"

12.0.—"The Wireless Orchestra"

SATURDAY, Jan. 16th.

3.15.—Gardening Talk by Mr. George...
5.15.—THE DRINKS CORNER
5.40.—"The Wireless Orchestra"

WEATHER FORECAST AND NEWS
Talk. S.B. from London.

7.45.—Rev. Father RICHARD...
"The Wireless Orchestra"

FURTHER YIP-BITS.
ALEX CHENTRENS
Hector Gordon
BERTHE FONTAINE (Soprano)
THE TWO MAJORIES
JOAN WADHAM
H. KING (Xylophone)
THE WIRELESS ORCHESTRA
Conducted by
Capt. W. A. FEATHERSTONE

8.0.—THE ORCHESTRA
"A Light and Switch" Afford

8.10.—HECTOR GORDON
In Scottish Humour

8.20.—BERTHE FONTAINE
"More light" Katie Moss

8.30.—"The Wireless Orchestra"

8.40.—"The Wireless Orchestra"

8.50.—"The Wireless Orchestra"

9.0.—"The Wireless Orchestra"

9.10.—"The Wireless Orchestra"

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11.40.—"The Wireless Orchestra"

11.50.—"The Wireless Orchestra"

12.0.—"The Wireless Orchestra"

BOURNEMOUTH

ON Sunday afternoon, January 19th, an interesting programme will be relayed from the King's Hall Rooms Bournemouth. In addition to the Royal Bath Hotel String Orchestra, a quartet of well-known London artists, including Miss Ethel Hallstone (soprano), Miss Margaret Lewis (contralto), Mr. Gwynne Davies (tenor), and Mr. Harry Brindle (bass) will be heard in solos, duets and quartets.

A Violin Recital.

A programme of outstanding musical interest will be given on Wednesday, January 15th, when M. Louis Galloway, the talented violinist, is playing the Tchaikovsky Concerto with the orchestra, and, later in the evening, 14 giving a feature recital for half an

(Continued at foot of column 3)

3PY

Plymouth Programmes.

338 M.

Week Beginning Sunday, January 10th.

SUNDAY, January 10th.

3.30-5.50.—Programmes S.B. from London.

MONDAY, January 11th.

5.15.—"The Wireless Orchestra"

5.20.—"The Wireless Orchestra"

5.30.—"The Wireless Orchestra"

5.40.—"The Wireless Orchestra"

5.50.—"The Wireless Orchestra"

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11.10.—"The Wireless Orchestra"

11.20.—"The Wireless Orchestra"

11.30.—"The Wireless Orchestra"

11.40.—"The Wireless Orchestra"

11.50.—"The Wireless Orchestra"

12.0.—"The Wireless Orchestra"

TUESDAY, January 12th.

11.0-12.0.—George East and his Quartet, relayed from Popham's Restaurant

1.15.—"The Wireless Orchestra"

1.30.—"The Wireless Orchestra"

1.45.—"The Wireless Orchestra"

2.0.—"The Wireless Orchestra"

2.15.—"The Wireless Orchestra"

2.30.—"The Wireless Orchestra"

2.45.—"The Wireless Orchestra"

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3.15.—"The Wireless Orchestra"

3.30.—"The Wireless Orchestra"

3.45.—"The Wireless Orchestra"

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9.45.—"The Wireless Orchestra"

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10.15.—"The Wireless Orchestra"

10.30.—"The Wireless Orchestra"

10.45.—"The Wireless Orchestra"

11.0.—"The Wireless Orchestra"

11.15.—"The Wireless Orchestra"

11.30.—"The Wireless Orchestra"

11.45.—"The Wireless Orchestra"

12.0.—"The Wireless Orchestra"

WEDNESDAY, January 13th.

11.0-12.0.—Gramophone Records

1.15.—"The Wireless Orchestra"

1.30.—"The Wireless Orchestra"

1.45.—"The Wireless Orchestra"

2.0.—"The Wireless Orchestra"

2.15.—"The Wireless Orchestra"

2.30.—"The Wireless Orchestra"

2.45.—"The Wireless Orchestra"

3.0.—"The Wireless Orchestra"

3.15.—"The Wireless Orchestra"

3.30.—"The Wireless Orchestra"

3.45.—"The Wireless Orchestra"

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10.45.—"The Wireless Orchestra"

11.0.—"The Wireless Orchestra"

11.15.—"The Wireless Orchestra"

11.30.—"The Wireless Orchestra"

11.45.—"The Wireless Orchestra"

12.0.—"The Wireless Orchestra"

THURSDAY, January 14th.

11.0-12.0.—George East and his Quartet, relayed from Popham's Restaurant

1.15.—"The Wireless Orchestra"

1.30.—"The Wireless Orchestra"

1.45.—"The Wireless Orchestra"

2.0.—"The Wireless Orchestra"

2.15.—"The Wireless Orchestra"

2.30.—"The Wireless Orchestra"

2.45.—"The Wireless Orchestra"

3.0.—"The Wireless Orchestra"

3.15.—"The Wireless Orchestra"

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3.45.—"The Wireless Orchestra"

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11.15.—"The Wireless Orchestra"

11.30.—"The Wireless Orchestra"

11.45.—"The Wireless Orchestra"

12.0.—"The Wireless Orchestra"

(Continued from column 2.)

hour Mr. Charles Draper, clarinet, is playing the Weber Concerto, with orchestra. He will also be heard in a Brahms Sonata. The orchestral features are the Overture and the 2nd, 3rd and 4th movements of the Tchaikovsky Symphony No. 4 in D Minor. The evening closes with further "Tip Bits," a very popular form of entertainment with listeners. The Wireless Orchestra and a number of well-known entertainers will provide a two-hour non-stop programme

6.30-12.0.—Programmes S.B. from London

FRIDAY, January 15th.

3.30.—Talk to Schools: The Rev. J. L. ...
Portrait Gallery—Pop's Expositions and What Became of ...

4.0.—Afternoon Talk
4.15.—The Royal Hotel Trio: Musical Director, Albert Eubrook
4.30.—Children's Letters
4.45.—CHILDREN'S CORNER
5.0.—Talk by the Station Director.
5.15.—Light Music
5.30.—Programmes S.B. from London
7.40.—Mr. R. A. J. WALLING
Books and the Busy Man.

A REQUEST PROGRAMME.

GLADYS BALL (Contralto).
FREDERICK ALLEN (Baritone).

THE STENALES SILVER PRIZE BAND.

THE BAND
"La Ruche d'Or"

THE BAND
"The Sweet of the Early Morning"

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**SWA
353 M.**

CARDIFF PROGRAMMES.

**Week Beginning
January 10th.**

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Darenty) Programme will be found on page 109.

SUNDAY, Jan. 10th.

3.30-5.50 *Programmes S.B. from London*
8.0-10.15 *London*
10.35. "THE SILENT FELLOW SHIP"
11.6. Close down

MONDAY, Jan. 11th.

12.30-1.30.—Lunchtime Music from Cox's Cafe. Music by Musker's Dance Band.
2.30. Organ Recital, relayed from the Capitol Cinema.
3.0. The Station Trio: Frank Thomas (Violon), Frank Williams (Violoncello), Vera McComb Thomas (Piano).
3.15.—School Transmission: Travel Talk "Scenes from Italian Life," by Capt. D. Brynmor Anthony, M.A., Registrar of the University of Wales.
3.45-4.30. The Station Trio.
5.0.—CARDIFF RADIO "FIVE O'CLOCK"
5.30. CHILDREN'S CORNER
6.5. "The Letter Box."
6.15.—"Teens' Corner: A Tale for Teens"
6.30. *Programmes S.B. from London*
7.40.—"Contemporary Movements in Italy" by Capt. D. BRYNMOR ANTHONY, M.A., Registrar of the University of Wales.

Musical Comedy and Piper Pie.

EDITH ATHEY Soprano
KINGSLEY LARK Baritone
LIAM WALSH.

The Celebrated Irish Union Piper

THE STATION ORCHESTRA
Conductor.

WARWICK BRAITHWAITE.

8.0. THE ORCHESTRA

Overture, "Only" Kern

8.15. EDITH ATHEY

Every Day ("Stop Flirting") Dely

Youth Song (ma) Paul Rubens

With Orchestral Accompaniment

8.25. KINGSLEY LARK

"Ye Yeomen of England" (German)

"Star of My Soul" ("The Girl of the Year") S. Jones

"A Jovial Monk Am I" ("In the Green") B. Audran

(With Orchestral Accompaniment)

8.35. LIAM WALSH

"The Green Groves" (Irish)

"The Green Groves" (Irish)

"The Green Groves" (Irish)

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8.42. THE ORCHESTRA

Selection, "The Duchess of" (Maestro)

8.57. "GLOOM"

"MERRY AND BRIGHT."

A Humorous Interlude by John Derwent

9.4. THE ORCHESTRA

Selection, "As You Were" (Maestro)

9.19. EDITH ATHEY

"Sometimes" ("Sonnet no. 1") (Maestro)

"The Palm Trees" ("The House of Araby") (Maestro)

The Lina Domino ("The Lina Domino") (Maestro)

With Orchestral Accompaniment

9.29. KINGSLEY LARK

"Freedom" ("The Princess of Denmark") (Maestro)

"Four Jolly Sailors" ("The Four Jolly Sailors") (Maestro)

(With Orchestral Accompaniment)

9.39. LIAM WALSH

Traditional Irish Dance Music

"The Green Groves" (Irish)

"The Green Groves" (Irish)

"The Green Groves" (Irish)

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6.30. *Programmes S.B. from London*

7.40.—The Station Trio

8.0. THE CREATIVE GENIUS I.

The Music and Dramatic Description of

The Triumph of Beethoven.

Written and Arranged by REGINALD W. H. L.

Presented by THE GWENT RADI

PLAYERS.

See above

FREDERICK JULLEY

Songs by

RONALD HIVERS Baritone.

VERA McCOMB THOMAS

(Solo Piano)

LEONARD BLISFIELD

(Solo Violon)

THE STATION ORCHESTRA

Conductor

WARWICK BRAITHWAITE

"The Green Groves" (Irish)

Overture, "Compassion."

Scene I

In the house in Bonn—1730

Beethoven, a boy of ten, is

teasingly strumming a piano

and singing a song.

Light of a candle. The boy at

last goes off to bed but is

dragged out again by his father,

who has just returned from the

town with a boon companion.

Both are drunk. The boy is

put through his paces and

restrained with cuffs for making

mistakes.

THE ORCHESTRA

Musical Comedy

Scene II

1792. Beethoven is now an errand

boy. He has found a congenial

atmosphere with the

living in the palace of Prince

Lichnowsky. His eccentricities

are tolerated, though he is frequently

enabled by courtiers.

THE ORCHESTRA

Symphony, No. 3, in E Flat

("Eroica") (Op. 55).

Scene IV

1804.—The Eroica Symphony

(Beethoven's)

guest with Napoleon on hearing

of his Coronation.

Scene V

At Heiligenstadt. The composer

returns from a country ramble

and finds his friends awaiting

him. He goes straight to the

piano, without so much as re-

moving his hat, and begins to

hammer out the idea that had

come to him during his

ramble.

Scene VI

1816.—His deafness is complete

and he is wholly at the mercy

of his servants, with whom he

is constantly quarrelling. His

room is in extreme disorder. He

is not very fond of work

though not his work

though not his work

though not his work

though not his work

though not his work

though not his work

though not his work

though not his work

Scene VII

1823. Beethoven's nephew has

utterly disgraced himself and

is now a pauper.

Beethoven's nephew has

utterly disgraced himself and

is now a pauper.

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utterly disgraced himself and

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482 M

Week Beginning Sunday, January 10th.

TWENTY YEARS AGO.

ARIAN EN PRICE.

13.D.—Programme S.B. from
London.

"Episodes from the Classics."

original melody, embodying the characteristics of Pen-han Singing); "Berwyn" Berwyn (solo).

(Continued in column 2)

22Y
378 M.

MANCHESTER PROGRAMMES.

Week Beginning
January 10th.

(Continued from the previous page.)

RICHARD H. NIXON
"Tender's Song" (Carmen)

LYNN
"Sweet Morning" (M)
"I'll Be a Nightingale"
"I'll Be a Nightingale"

FISIE HAWORTH
Prelud. No. 21
"The Swan" (Chopin)
Minor

LYNTIA PARTINGTON
"The Swan" (Chopin)
"The Swan" (Chopin)

NORMAN WRIGHT
"The Broken Melody" (Fox Trot)
"The Broken Melody" (Fox Trot)

LYNN
"The Swan" (Chopin)
"The Swan" (Chopin)

LYNN
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WILLIAM WALKER (Baritone)
THE ORCHESTRA

Selection "La Traviata" (Verdi)
THE QUARTET
"Anna Laura" (Grove)
"My Love is Like a Red, Red Rose" (G.M. Garrett)

THE ORCHESTRA
Large
Solo Violoncello DON HYDEN
THE QUARTET

"My Old Kentucky Home" (Foster)
"Sweet and Low" (Hornby)
"Come Back to Erin" (Clarke)

"O. Pinks at Home" (Foster)
8.50.—Excerpts from "MERCENARY"
MARY "S.B. from London"

THE ORCHESTRA
9.20.—The Harmonious Blacksmith (Handel)

THE QUARTET
"On the Banks of Swan Water" (Handel)

Home, Sweet Home" (Kerr)
Good Night, Beloved" (Penny)

THE ORCHESTRA
Waltz, "The Blue Danube" (Strauss)

10.0.—WEATHER FORECAST AND NEWS
Air Ministry Talk Mrs. J. I. I. I. I.

LYNN "Air Service in Winter"
S.B. from London

Local News
10.30.—Feature

HILDA ATKINSON
In Solos and Songs at the Harp

"Spring Song" (Godfrey)
"Wah! Melody" (John Thomas)

Songs with Harp Accompaniment
"Prelude of Life" (London)

"I'll Be a Nightingale" (G.M. Garrett)
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TOM SHERLOCK
Maureen Hilda in

"My Girl and I" (G.M. Garrett)
"My Girl and I" (G.M. Garrett)

THE BAND
"My Girl and I" (G.M. Garrett)
"My Girl and I" (G.M. Garrett)

STAINLESS STEPHEN
AMERICAN
"My Girl and I" (G.M. Garrett)

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"My Girl and I" (G.M. Garrett)

Lancashire listeners appreciate a bright concert on Saturday and it is hoped that the series of broadcasts which are being given of the evening of Saturday January 10th, will be provided by the Rhythm Area Dance band.

STOP PRESS NEWS.

SIR HARRY LAUDER will give the second of his series of broadcast performances on all stations on Saturday, March 6th, at 9.15 p.m. An article by Sir Harry in which he deals with his next appearance before the microphone, will be published in the next issue of *The Radio Times*.

Two special programmes for American listeners have been arranged by the B.B.C. in connection with International Radio Test Week. These will be given between 4 a.m. and 5 a.m. (G.M.T.) on Monday, January 25th, and Wednesday, January 27th. The first transmission will take place from the London, Daventry and Bournemouth Stations, and the second from the Daventry, Aberdeen and Cardiff Stations. On other days during International Radio Test Week, Continental stations will also be sending special programmes to American listeners, whilst stations in the United States will transmit programmes to Europe according to a schedule which is being prepared.

Elgar's rarely-heard choral work, *The Apostles*, will, it is hoped, be relayed from the Hallé concert on March 11th.

An unannounced musical programme, entitled "If Music be the food of love," will be broadcast from London on January 16th.

Lancashire Talent Series.
The concert by artists from Bolton, one of the great industrial centres of Lancashire, with a population of 178,878, which was postponed as a result of the death of Queen Alexandra will be given on the evening of January 14th.

Mr. D. N. Dunlop, of the British Electrical Allied Manufacturers' Association, is to give the Topical Talk on January 12th, a "Electrical Development."

An S.B. Talk on "Toc H" will be broadcast from Aberdeen by Lady Adam Smith on January 10th.

MANCHESTER NEWS.

THERE should be some amusing incidents in the Manchester Studio on Tuesday, January 12th, when a special concert is being given, in which a party of listeners in the Studio itself will choose the items to be broadcast. This party is being selected from the first thirty letters of application to visit the Studio for this purpose. Mr. Harry Hopwood, baritone, Mr. L. T. Whipp, dialect entertainer, and the Station Orchestra, conducted by Mr. T. H. Morrison, are taking part in the concert. There will be approximately 4,000 orchestral works from which to choose, and each artist has agreed to bring a large repertoire. As the microphones will be energized throughout the programme, listeners will be able to get a glimpse of what happens behind the scenes during programme intervals.

Lancashire Talent Series.
The concert by artists from Bolton, one of the great industrial centres of Lancashire, with a population of 178,878, which was postponed as a result of the death of Queen Alexandra will be given on the evening of January 14th.

Songs at the Harp.
Other features of the Studio programme on Tuesday, January 12th, will include a special concert by the Station Orchestra, conducted by Mr. T. H. Morrison, and a special concert by the Station Orchestra, conducted by Mr. T. H. Morrison.

2BD
495 M.

RADIO TIMES

JAN. 10

ABERDEEN PROGRAMMES.

Week Beginning
January 10th.

The letters "S.B." printed in italics in these programmes signify a Simultaneous Broadcast from the station mentioned.

The High-Power (Daventry) Programmes will be found on page 109.

SUNDAY, Jan. 10th.

Symphony Concert.

DAVID McALLUM, Violin
THE WIRELESS ORCHESTRA
Conductor, WALTER BENSON
3.30. THE ORCHESTRA
Scotch Symphony, No. 3

Introduction and Allegro Agitato, Adagio Cantabile, Allegro Giocoso and Finale

DAVID McALLUM
Violin Concerto, No. 22, in A Minor

4.25. THE ORCHESTRA
Symphonie Fantastique

A Ball Valse, March to the Scaffold

"Dance Macabre" Saint-Saëns
DAVID McALLUM

"Midnight Bell" Haydn

"Capriccio" Mendelssohn

"Indian Lament" Brahms

"Cello Concerto" Brahms

5.0. THE ORCHESTRA

Symphony in E Minor, Op. 64

N. S. (First Movement)

Overture "Tannhäuser" Wagner

5.45. A. M. S. S. B.

8.0. Church Services.

Relayed from the West of Scotland

The Rev. J. ESSLINGTON

ADAMS M.C., D.S.O., D.D.

9.0.—Weather Forecast and News

Local News

9.15.—The G. R. J. and the P. G. J.

DILLY OR HESTRA S.B.

from London

10.35.—Close down

MONDAY, Jan. 11th.

11.0-12.0. Gramophone Music

3.45.—Afternoon Topics. The Wireless Dance Orchestra

5.15. CHILDREN'S CORNER

M. A. S. S. B.

"Mabel" told and sung

Auntie Ada

6.0. Day Reports News Bulletin

6.15. Girl Guides' News Bulletin

6.30. S. B.

7.0. WEATHER FORECAST AND NEWS

Mr. JAMES AGATE Dramatist

7.25.—Musical Interlude. S.B. from London

7.40. Prof. CHARLES SANDERSON

L.P.D.

Women of Modern History—

(1) St. Joan of Arc S.B.

from Edinburgh

MUSICAL COMEDY AND BALLAD.

A. K. FETTES Soprano

11.15. THE WIRELESS ORCHESTRA

Conductor, WALTER BENSON

THE ORCHESTRA

Overture, "The Arcadians"

Selection, "The Rainbow"

1. JOHNNIE McALLUM

No. 1

2. JOHNNIE McALLUM

No. 2

3. JOHNNIE McALLUM

No. 3

4. JOHNNIE McALLUM

No. 4

5. JOHNNIE McALLUM

No. 5

6. JOHNNIE McALLUM

No. 6

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No. 39

40.—"PHILIPSON" S.B. from

London

VILSTONES OF DANCING

AND R. MANCE S.B. from

London

10.0. WEATHER FORECAST AND NEWS

Sur M. WALFORD DAVIES

Musical and the Ordinary Lin

tenor—On Energy, Mastery and

Worshipment S.B. from Lon-

don

Local News

10.30.—THE KIT CAT CLUB

BANDS S.B. from London

12.0.—Close down

WEDNESDAY, Jan. 13th.

3.45. A. M. S. S. B.

M. A. S. S. B.

World's Tour—(1) Java.

Bandman's Symphony Orchestra

relayed from the Electric

Theatre

5.15. CHILDREN'S CORNER. A

Mystery Competition

6.0.—Gramophone Music

6.30.—Steadman's Symphony Orches-

tra, relayed from the Electric

Theatre

7.0. WEATHER FORECAST AND NEWS

Jack S.B. from London

7.25.—Musical Interlude. S.B. from

London

7.40.—Mr. ROBERT M. NEILL,

M.C. M.A., Topical Talk

8.0.—ORCHESTRAL CONCERT.

S.B. from Glasgow

10.0. WEATHER FORECAST AND NEWS

Prof. E. WEEKLY, M.A., "The

Makers" S.B. from Glasgow

Local News

10.30. THE FOUR HARMONY

KINGS S.B. from London

11.0.—Close down

THURSDAY, Jan. 14th.

3.15.—Special School Transmission

School Orchestral Concert, re-

layed from the Cowdray Hall

Conductor, A. Adams

4.15.—Johanna McPherson (Soprano)

the Wireless Dance Orches-

tra

5.15. CHILDREN'S CORNER. A

New Radio Pastime entitled

"Dick the Beanstalk" or

"Why the Bears Lost Their

Mittens" written by Auntie

Win. Played by Auntie Nan,

Auntie Ada and a Crowd of Others, including

the Wee Bee Dee Chorus, and

the Wireless Orchestra, con-

ducted by Uncle Walter

5.0.—Girls' Guidry News Bulletin

6.15.—Boys' Brigade News Bulletin

6.35.—Market Prices and Ministry of

Agriculture Bulletin S.B. from

London

7.0.—WEATHER FORECAST AND NEWS

Mr. J. S. S. B.

7.25.—Musical Interlude. S.B. from

London

7.40.—French Re-Living M. ST

HAN M. P. S. B.

8.0.—The Wireless Orchestra

Conductor, WALTER BENSON

THE ORCHESTRA

Overture "Downs Dens of Yar

March, London Scottish

8.15. MARGARET F. STEWART

"On the Waves" Traditional

"My Heart is Sure" Traditional

"I'm Gled My Heart's My Own"

"Tam Glen" Traditional

8.30. THE ORCHESTRA

Overture, "Fingert's Cove"

Patrol, "The Wee Macgregor"

8.40. MARGARET F. STEWART

"Whistle and I'll Come Tae Ye"

"My Lad" Traditional

"Up in the Morning Early"

"Callin' Harriet" Traditional

"Captives in the Air" Ballad

9.0. "Cavalleria Rusticana."

Bolton

9.15. CONSTANCE SOFTAR

Turiddu FRANK SCORRIE

Adagio HECTOR MINRO

Lola ALICE FETTES

Lucia LENA DUNN

THE 2BD OPERATI

CHORUS

THE WIRELESS ORCHESTRA

Conductor, ALEX. MADISKY

ARTHUR COLLINGWOOD

10.0.—WEATHER FORECAST AND NEWS

Topical Talk S.B. from London

Local News

10.30.—THE SAVOY BANDS S.B.

from London

12.0.—Close down

FRIDAY, Jan. 15th.

3.30. Special School Transmission

Mr. John McFarlane, B.C.

"Geography—Geographical Re-

gions (1) The Surface of the

Land"

The Wireless Orchestra. The

Rev. A. Austin Foster, "Mas-

terpieces in English Poetry—(6)

Byron's "Child Harold"

4.15.—A. P. Bremner (Baritone)

5.15.—CHILDREN'S CORNER

Panoforte Music by Auntie

Nan

6.0.—Gramophone Music

6.15.—Farmers' Advice Corner. Con-

ducted by Don G. Munro, M.A.

6.35.—Agriculture News

6.50.—Steadman's Symphony Orches-

tra, relayed from the Electric

Theatre

7.0. WEATHER FORECAST AND NEWS

A Summary of the Wireless

Papers for the Week S.B.

from London

7.15.—Mr. G. A. ATKINSON seen

on the Screen S.B. from Lon-

don

7.30.—Football Topics by Mr. PETER

RATNAYE

7.40. Mr. D. M. CUMMING SKIN

News from every news-

stands, Lancashire S.B.

from Dundee

Musical Comedy, Humour and Song

ALEXANDER MACGREGOR

(Baritone)

WILLIAM MESTON

(Soprano)

BURNETT FARQUHAR

(Pianist)

THE WIRELESS ORCHESTRA

Conductor, WALTER BENSON

THE ORCHESTRA

(Continued on the next page.)

Aberdeen Programmes.

(Continued from the previous page.)

2DE

Dundee Programmes.

331 M.

Week Beginning Sunday, January 10th.

0. **THE ORCHESTRA.**
 Lay Sketches. Foulde
 val in Nuremberg, Rom
 any from Buehns; Evening
 o the Odenwald; Bells at
 Coblenz.
- ALEXANDER MACGREGOR.
 Margaret. Adrien
 A Memory. Goring Thomas
 Diaphanities. Drama Boune
 Drama Valley. Page Gifford
- 8.30. Humorous Interlude
 Ly
- M. MESTON.
 Some Varieties of Humour
- 8.50.—Excerpts from "MERCENARY
 MAHY" S.B. from London.
- 9.20. **BURNETT FARQUHAR.**
 Piping Times. Brecker
 The Linnet. Brockett
- 9.30. ALEXANDER MACGREGOR.
 When the King Went Forth to
 So We'll Go No More a Rov-
 ing. M. V. Wade
 The Toy Dand. Harold Samuel
- 9.45. **THE ORCHESTRA.**
 No. 1. S. B. from London
- 10.0. WEATHER FORECAST AND NEWS.
 M. V. Wade
- 10.10. LOTT LYN. Air Samba in
 S.B. from London.
- 10.30. J. H. SHAW. The Cherry Ripe.
- ALEX. MADISKY (1st Violin),
 ALF. NICOL (2nd Violin),
 J. H. SHAW (Cello),
 Molly on the Shore. Granger
 Cherry Ripe.
- 11.0.—Class down.

SATURDAY, Jan. 16th.

- 3.45.—Afternoon Topics: Mr. W.
 J. H. SHAW. The Cherry Ripe.
- 6.15. **CHILDREN'S CORNER.**
 More Adventures of "Miss
 Mischief," told by Auntie
 Adams.
- 6.30.—Gramophone Music.
 John Sparks & Ireland.
- 6.50.—Steadman & Synnott's Orchestra,
 relayed from the Electric
 Theatres.
- 7.0.—V. A. NEWS.
- 7.2.—Mrs. LACHLAN MACKIN
 The World's Industrial Par

BALLAD CONCERT.

- MAY BLYTH (Soprano)
 ANDREW SHANKS (Baritone)
 J. H. SHAW (C.)
THE WIRELESS ORCHESTRA:
 Conductor, WALTER BENSON
- 8.0. **THE ORCHESTRA.**
 Overtures. "The Mikado"
- 8.10. MAY BLYTH.
 "A Birthday" Corren
 "She Wandered Down the
 Mountain Side" Fletcher
 "Smile of Spring" Fletcher
 "If I Were the Man in the
 Moon" Fisher
- 8.25. J. H. SHAW.
 "Sous la Fenêe" Thomé
 "Mélodie" Gifford
 "Allegro Con Fuoco" Gifford

- 8.40. **ANDREW SHANKS**
 "She Alone Charmeth My Soul"
 "He That Loves a Rosy Cheek"
 "The Pibroch"
 "Fid & Glass with Golden W"
- 8.55. **THE ORCHESTRA**
 Selection, "Tannhäuser"
 Overture, "The Merry"
 "gare"
- 9.15. MAY BLYTH
 "Pleading"
 "What's in the Air"
 "Daffodil Gold"
 "At the Well"
 "Hudson Song"
- 9.30. **ANDREW SHANKS.**
 "Fool Bathing Five"
 "Wood Magic"
 "The Dip"
 "Cargoes"
- 9.45. **THE ORCHESTRA**
 "Scènes Vénitienes"
 Dans la Grotte, Marche Nap-
 taine; Sortie de l'Eglise
 Tarantelle
- 10.0-12.0. Programmes S.B. from
 London

ABERDEEN NEWS.

ON January 14th, there will be broadcast one of the shortest of all the operas—*Camille*, by Mascagni. It will be performed by the "RUD" Operatic Choir, and the Wireless Orchestra, under the conductorship of Mr. Arthur Colingwood. In this opera, which was composed in order to compete in a prize competition, we have the old story of the soldier lover returning from the wars to the man on the spot. Immediately there is trouble, and Tundo, the soldier, turns to Santuzza, a pretty village girl. But he is not satisfied, and once more turns his affections towards Lola; she is quite ready to respond, and on Santuzza telling her story to all the lovers become the cause of scandal and danger, the soldier carries on with his love-making. Meeting the stay-at-home, Alfio, he provokes a scene, which is not without

The soloists who are to tell the old

A School Concert

During the week, a further school concert will be taken in connection with the occasional side of broadcasting. On Friday afternoon, a School Concert will be relayed from the Cowdray Hall, Aberdeen. This concert is to be under the conductorship of Mr. A. Adams, the Director of Music for the Aberdeen Education Authority. Arrangements have been made for the children from the various schools to attend in the Cowdray Hall every alternate Thursday as local concerts will be held fortnightly. On Friday, the usual School Transmission will be relayed, when Mr. John McFarlane, who is Lecturer on Geography at the Aberdeen University, will begin a series of talks on "Geographical Regions

SUNDAY, January 10th.

- 10.30. Programmes S.B. from London.
- 11.15. **Studio Service.**
 Conducted by the
 Rev Canon
 JOSEPH B. JOHNSON, M.A.
 Hymn No. 177, A. and M. Hymn
 Booklet.
 Prayer.
 Hymn, "Lead, Kindly Light"
 (A. and M. No. 246).
 Scripture Reading.
 Address.
 Hymn, "Jesus Shall Reign" (A.
 and M. No. 30).
- Praise by
 the Mary Magdalene's
 Episcopal Church Choir.
- 10.0-10.35.—Programmes S.B. from London.

MONDAY, January 11th.

- 4.0.—Restaurant Music from Draffen's
 Road.
- 5.0.—Afternoon Topics.
- 5.15. **CHILDREN'S CORNER**
 Children's Letters
- 6.0.—Musical Interlude
 Programmes S.B. from London
- 6.15.—Programmes S.B. from London
- 6.30.—Programmes S.B. from Glasgow.
- 10.0-11.0.—Programmes S.B. from London

TUESDAY, January 12th.

- 11.30-12.30. Recital of Gramophone Records.
- 3.30.—La Scala Orchestra: F. Routledge Bell, Musical Director.
 Jean Cook (Mezzo Soprano).
 6.0.—Elizabeth Roberts, Hostess for the Children's Party.
- 5.15.—**CHILDREN'S CORNER.**
 Children's Letters
- 6.0.—Musical Interlude
 Programmes S.B. from London

WEDNESDAY, January 13th.

- 3.30.—La Scala Orchestra: F. Routledge Bell, Musical Director.
 1.30.—Phyllis la Maestre (Soprano).
 5.0.—Rosemary Lamond, "The Spinner of To-day."
- 5.15.—**CHILDREN'S CORNER.**
 Children's Letters
- 6.0.—Musical Interlude
 Programmes S.B. from London
- 7.35.—Dundee Horticultural Society Bulletin.
- 7.40.—Mr. ROBERT M. NEILL, M.O., M.A., Topical Talk. S.B. from Aberdeen.

UNDER EASTERN SKIES.

- MAY GILCHRIST
 Came to the East
- HELEN W. NESBIT (Contralto).
 IAN McPHERSON (Baritone).
 DEAKI REMMER
 Solo Pianoforte).
 WILLIAM HARTLEY
- THE EASTERN ORCHESTRA
 Music by the East
- Egypt—Arabia—Persia.
 Ballet Egyptian "Lupine"
 A Bedouin Love Song "Pursuit"

Place Aramian Dinner

- "I Sing Three Songs"
 "In a Persian Market"
 "In a Persian Garden"
 "A Lover in Damascus"
 "The Caliph of Bagdad"
 "Clai Chai Chow"
 India Burma.
 "Indian Forest"
 The Indian Love Lyrics
 "Chanson Hindoue"
 Two Hindoo Pictures
 "Indian Lament"
 "Pagoda of Flowers"
 China—Japan.
 "Dance of the Fire Devils"
 (Specially written for the occasion.)
 "Tambourin Chinois"
 "In a Chinese Temple Garden"
- Tales of Old Japan

THURSDAY, January 14th.

- 11.30-12.30. Recital of Gramophone Records.
- 4.0.—Restaurant Music from Draffen's under the direction of John Reed.
- 5.0.—Mrs. Kinnear, B.A. (Lond.), J.P., "A Trip to Naples and Sicily"
- 5.15.—**CHILDREN'S CORNER**
 Children's Letters
- 6.0.—Musical Interlude
 Programmes S.B. from London
- 7.40.—Commander E. G. DE JUKES HUGHES, R.N., "Seafarers and Ships" S.B. from Glasgow.
- 8.0.—Programmes S.B. from London
- 10.0.—**THE SCOTTISH REEL**
 MOUNTS SERIES—No. 4, S.B. from Glasgow.
- 11.0-12.0.—Dance Music by "THE PALAIS DE DANSE"

FRIDAY, January 15th.

- 3.0.—Transmission of Schools.
- 3.30.—La Scala Orchestra: F. Routledge Bell, Musical Director
- 4.30.—Ann Couper (Contralto)
- 5.0.—Mr. James Wilkie, "Peeps at Sunny Spain Seville and the Festival"
- 5.15.—**CHILDREN'S CORNER**
 Children's Letters
- 6.0.—Musical Interlude
 Programmes S.B. from London
- 7.40.—Mr. D. M. CLUMMING SKIN
 "NER" Animal Interviews
 "Fascinating Landscapes"
- 8.0.—Programmes S.B. from Glasgow
- 8.50-11.0.—Programmes S.B. from London

SATURDAY, January 16th.

- 3.0.—Afternoon Topics.
- 4.15.—**CHILDREN'S CORNER**
 Children's Letters
- 5.0.—Musical Interlude
 Programmes S.B. from London
- 7.40.—Mr. D. M. CLUMMING SKIN
 "NER" Animal Interviews
 "Fascinating Landscapes"
- 8.0.—Programmes S.B. from Glasgow
- 8.50-12.0.—Programmes S.B. from London

**Week Beginning
January 10th.**

424 R. W. SIMMONS

16 THE ORCHESTRA

MAY BLYTH
Air de L'air "L'Enfant Pi"
F... ..
"Daffodil Gold" Feb. 4
THE ORCHESTRA
"Valse Lyrique" Fletcher

Donny George Campbell
4414 Glenhurst Road, Broomfield, CO 80020

FRIDAY, Jan. 15th.
1.30-12.30. Gramophone Records
1.30-2.30. Schenck Transmission Spd

15. I.E. NT VTRON DZ, L4P2

16. CHILDREN'S CORNER
by Uncle Sambo Brown
Talk (IV) by J. B. O'NEAL
Song
Children's Letters
Story and Rhyme and Song

A Summary of the Wireless Papers

for the Week S.F. from London
15. Mr G A ATRIKSON "Seen
on the Screen." S.F. from
London
Local News.
35. Musical Interlude. S.F. from
London
40. Ministry of Agriculture "N I
Bulletin"
45. "RADIO RADIANCE"
(9th Edition.)
A Review on European Review

Printed by
J. FINE & SONS LTD.

EDDIE MORRIS.
TOMMY HANDLEY
ALAN SHERIDAN
FRANK SCOTT
THE WHIT.
AND
THE DANCING JARVIS

Book by Jack Horner

SATURDAY, Jan. 16th.

Play by the Aunts and Themselves.

2.—WEATHER FORECAST AND NEWS
Talk S.B. from London.
Local News
30.—Musical Interlude. S.B. from
London
(Continued on the next page.)

(Continued on the next page.)

Belfast Programmes.

(Continued from the previous page.)

- 7.40.—Mr. GERALD McNAMARA
Round the World with Dr.
Round the World
Music and Story.
JOSEPH WALSH (Trio)
HAROLD GALT (Oboe)
LYNN DOYLE (R)
THE STATION ORCHESTRA
THE ORCHESTRA
8.0.—"Hawthorne's Wonders"
8.15.—JOSEPH WALSH
8.30.—THE ORCHESTRA
Children's Intermission and M.
tory March from "O.
Suite. "Coleridge Taylor
LYNN DOYLE
8.35.—The Intermission
8.50.—THE ORCHESTRA
HAROLD GALT
9.0.—Four from Sonata in F
for O.
9.15.—JOSEPH WALSH
9.30.—"Dance of Roses"
Fair House of Joy"
LYNN DOYLE
9.45.—THE ORCHESTRA
Scene. "In a Monastery Garden"
9.50.—JOSEPH WALSH
"My Shrine", Russell Phillips
"If I Had a Knife" H. Hughes
10.0.—THE ORCHESTRA
Descriptive Piece, "On the Road"
10.10.—WEATHER REPORT AND NEWS
Sports Talk. S.B. from Lon.
10.30.—THE SAVOY BANDS. S.B.
10.40.—Close down

BELFAST NEWS.

THE outstanding programme of the week is that on Wednesday January 13th, when a lecture on the knowledge of the Spanish language has become a necessity in many Ulster and Belfast business houses and, as a consequence, there is an increasing interest in all things Spanish. The programme will be mainly musical, but it has been arranged that Dr. G. Llubona, Lecturer in Spanish at Queen's University, Belfast, shall give a talk on Spain's contribution to European culture. The augmented orchestra, conducted by Mr. E. Godfrey Brown, will play music representative of the best present-day Spanish school of music; thought. Such composers as Granados, Albéniz, and Manuel de Falla will be included. Señor Carlos Sobrino, an accomplished Spanish pianist, will play, and there will be a Spanish singer.

As a preface to the programme, a short musical talk, written by Señor Pedro Morales, will be read. Señor Morales, who lives in London, has done, and is doing, much to foster a love for the music of his country. Until recently, comparatively little was known about present-day Spanish secular music, but there is now ample evidence of the great growth in composition and of the enthusiasm of the Spanish people about matters musical. Besides Folk-Song in quantity and opera in plenty, there is a vast store of unexplored Chamber and Orchestral music. It is possible that, in days to come, radio programmes of Spanish music will be frequent.

2LS Leeds-Bradford Programmes. 321 M 310 M.

Week Beginning Sunday, January 10th.

- SUNDAY, January 10th.**
3.30-5.50.—Programmes S.B. from London.
8.0-10.35.—London.
MONDAY, January 11th.
4.0.—Afternoon Concert.
5.0.—Afternoon Topics.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Hal Sandler (Solo Violin).
7.40.—Mr. PERCY ROBINSON, F.R.I.B.A. "Nineteenth-Century Leeds."
8.0-11.0.—Programmes S.B. from London.
TUESDAY, January 12th.
4.0.—The Majestic Symphony Dance Orchestra, under the personal direction of Fred Kitchen and Harry Davidson.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Hal Sandler (Solo Violin).
7.40.—Major BEATTIE, M.L.A., M.Inst.T. "A Chat to Motorists."
8.0-12.0.—Programmes S.B. from London.
WEDNESDAY, January 13th.
4.0-12.30.—Music.
4.15.—The Scala Symphony Orchestra, relayed from the Scala Theatre, Leeds.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Hal Sandler (Solo Violin).
7.40.—"On My Anvil," by the SMITHS.
8.0.—THE "2LS" FIRESIDE PLAYERS.
Presenting an Evergreen.
Melody, Mirth, and Melodrama.
THE "2LS" FIRESIDE PLAYERS.
A Song Scene written by Clifford Dean.
NINE O'CLOCK.
A Radio Drama written by Clifford Dean.
And
A CLEAN SWEEP.
A Comedy Interlude written by Jack Hayes.
Supported by FRANK MURRELL.
Benjo and Hawaiian Guitar Solo.
10.0-11.0.—Programmes S.B. from London.
THURSDAY, January 14th.
11.30-12.30.—The Harrogate Royal Baths Quartet, relayed from Harrogate.
4.0.—The Majestic Symphony Dance Orchestra, under the personal direction of Fred Kitchen and Harry Davidson.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Hal Sandler (Solo Violin).
7.40.—"The Harvest of a Quiet Eye," by "PETRONIUS."
8.0-11.0.—Programmes S.B. from London.
FRIDAY, January 15th.
11.30-12.30.—Music.
3.30.—Talk to Local Schools: Mr. S. J. Curtis M.A. (Lon.) "The Story of Early Britain."

- 4.0.—The Scala Symphony Orchestra, relayed from the Scala Theatre, Leeds.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Hal Sandler (Solo Violin).
7.40.—Mr. PERCY ROBINSON, F.R.I.B.A. "Nineteenth-Century Leeds."
8.0-11.0.—Programmes S.B. from London.
SATURDAY, January 16th.
11.30-12.30.—The Harrogate Royal Baths Quartet, relayed from Harrogate.
4.0.—The Majestic Symphony Dance Orchestra, under the personal direction of Fred Kitchen and Harry Davidson.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Hal Sandler (Solo Violin).
7.40.—"On My Anvil," by the SMITHS.
8.0.—THE "2LS" FIRESIDE PLAYERS.
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And
A CLEAN SWEEP.
A Comedy Interlude written by Jack Hayes.
Supported by FRANK MURRELL.
Benjo and Hawaiian Guitar Solo.
10.0-11.0.—Programmes S.B. from London.
THURSDAY, January 14th.
11.30-12.30.—Gramophone Records.
4.0.—Afternoon Topics.
4.15.—Orchestra, relayed from the Grand Hotel.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Gramophone Records.
6.30.—Programmes S.B. from London.
7.40.—Mr. W. PERCIVAL WESTELL, F.R.S. "Wonders of the Countryside: Early Spring Flowers."
8.0-12.0.—Programmes S.B. from London.
FRIDAY, January 15th.
11.30-12.30.—Gramophone Records.
4.0.—Afternoon Topics.
4.15.—Orchestra, relayed from the Grand Hotel.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Gramophone Records.
6.30.—Programmes S.B. from London.
7.40.—"The Harvest of a Quiet Eye," by "PETRONIUS."
8.0-11.0.—Programmes S.B. from London.
SATURDAY, January 16th.
4.0.—Afternoon Topics.
4.15.—Orchestra, under the Direction of John Windle, relayed from the Café de Messrs. T. and J. Roberts.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Gramophone Records.
6.30.—Programmes S.B. from London.
7.30.—STEPHENSON POPULAR CONCERT.
Under the Direction of WILFRED L. STEPHENSON.
Relayed from the Victoria Hall.
NELSON JACKSON.
10.0-12.0.—Programmes S.B. from London.

(Continued from column 4.)

- THE TRIO.**
Phantasia Trio ... Frank Bridges
10.0-11.0.—Programmes S.B. from London.
THURSDAY, January 14th.
11.30-12.30.—Gramophone Records.
4.0.—Afternoon Topics.
4.15.—Orchestra, relayed from the Grand Hotel.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Gramophone Records.
6.30.—Programmes S.B. from London.
7.40.—Mr. W. PERCIVAL WESTELL, F.R.S. "Wonders of the Countryside: Early Spring Flowers."
8.0-12.0.—Programmes S.B. from London.
FRIDAY, January 15th.
11.30-12.30.—Gramophone Records.
4.0.—Afternoon Topics.
4.15.—Orchestra, relayed from the Grand Hotel.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Gramophone Records.
6.30.—Programmes S.B. from London.
7.40.—"The Harvest of a Quiet Eye," by "PETRONIUS."
8.0-11.0.—Programmes S.B. from London.
SATURDAY, January 16th.
4.0.—Afternoon Topics.
4.15.—Orchestra, under the Direction of John Windle, relayed from the Café de Messrs. T. and J. Roberts.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Gramophone Records.
6.30.—Programmes S.B. from London.
7.30.—STEPHENSON POPULAR CONCERT.
Under the Direction of WILFRED L. STEPHENSON.
Relayed from the Victoria Hall.
NELSON JACKSON.
10.0-12.0.—Programmes S.B. from London.

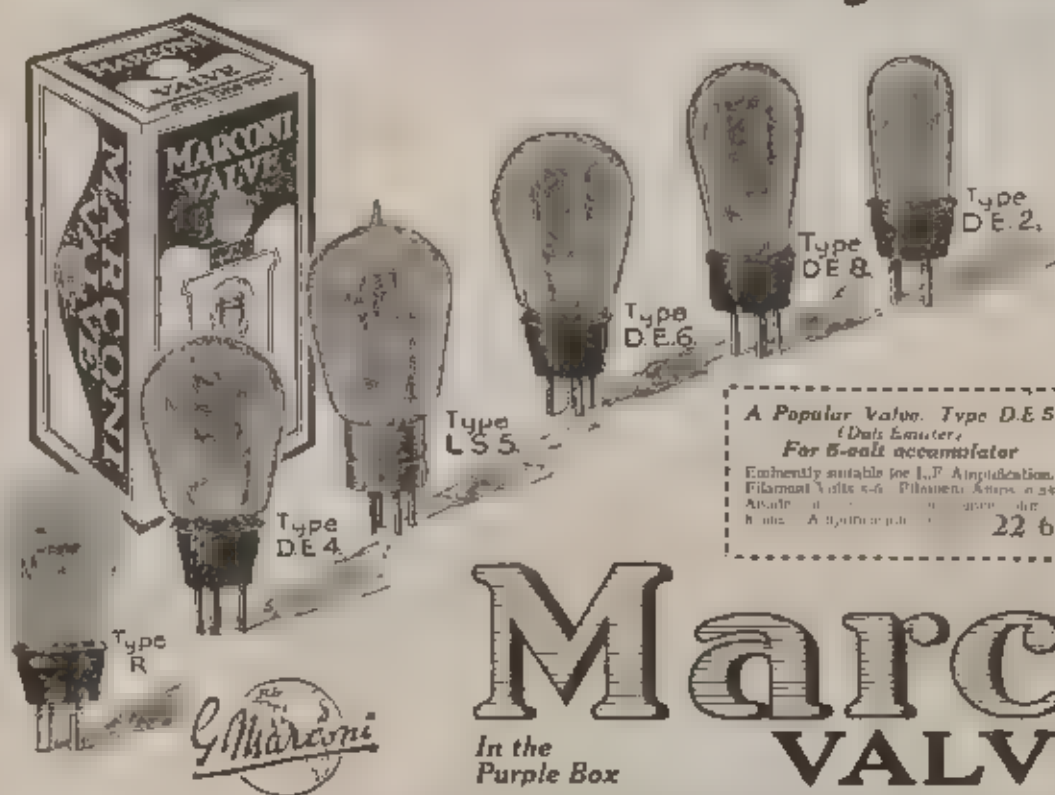
Sheffield Programmes.

6FL 301 M.

Week Beginning Sunday, January 10th.

- SUNDAY, January 10th.**
3.30-5.50.—Programmes S.B. from London.
8.0-10.35.—London.
MONDAY, January 11th.
11.30-12.30.—Gramophone Records.
4.0.—Afternoon Topics.
4.15.—Orchestra, relayed from the Grand Hotel.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Gramophone Records.
6.30.—Programmes S.B. from London.
7.40.—Sports Talk by Mr. WILLIAM HARROP.
8.0-11.0.—Programmes S.B. from London.
TUESDAY, January 12th.
4.0.—Book Talk by the Rev. Dr. Frank Hutchinson.
4.15.—Orchestra under the Direction of John Windle, relayed from the Café de Messrs. T. and J. Roberts.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Gramophone Records.
6.30.—Programmes S.B. from London.
7.40.—Prof. A. E. MORRIS M.A. "Gulliver's Travels."
8.0-11.0.—Programmes S.B. from London.
WEDNESDAY, January 13th.
11.30-12.30.—Gramophone Records.
4.0.—Afternoon Topics.
4.15.—Orchestra, relayed from the Grand Hotel.
5.15.—CHILDREN'S CORNER.
5.50.—Children's Letters.
6.0.—Gramophone Records.
6.30.—Programmes S.B. from London.
7.40.—THE "6FL" STATION TRIO.
Under the Direction of COLLIN SMITH.
THE TRIO.
Scholar and Poet from Trio in F. Major ...
PATIENCE GILMAN (Soprano).
ANGUS JONES (Baritone).
Honour and Arms" (Samson).
Hansel.
"Jawortus" ...
"The Floral Dances" ...
The "Sunderland" ...
Song "The ..."
Comrades of Mine ...
IVY SMITH ...
Imagined ...
Study in E Major ...
Toccata ...
ALICIA SCAIFE (Contralto).
"Softly Awakes My Heart"
"Fanciulla Che ti ..."
Meyerbeer.
THE TRIO.
"Chanson de Nuit" ...
"Chanson de Nuit" ...
Slavonic Dances ...
IVY SMITH.
"Papillon" ...
PATIENCE GILMAN.
"An Interlude" ...
"In Her Old Fashioned Way"
"Homing" ...
ANGUS JONES.
"Hear Me, Ye Winds and Waves"
"Youth" ...
"The Fishermen of England"
ALICIA SCAIFE.
PATIENCE GILMAN.
WALTER ...
(Continued in column 3.)

For Power and Purity of Reception



A Popular Valve, Type DE 5
(Diode-Emitter)
For 6-cell accumulators
Especially suitable for I.F. Amplification.
Filament Volts 4-6. Filament Amps 0.25.
At 220 V. A.C. 220 V. A.C. 220 V. A.C.
22 6

A PERFECT radio entertainment is assured by using trusty valves, because no matter how good a set may be, the valves will make or mar its performance.

Marconi Valves by repute and actual test are supreme. For power and purity of reception, economy in current consumption and for long life they are invariably chosen by discriminating radio enthusiasts.

Marconi Valve Publication, No. R.T. 435, will assist you in the choice of valves for every purpose. Write for a copy.

Marconi VALVES

In the Purple Box

At all Radio Dealers

THE MARCONIPHONE COMPANY, LIMITED

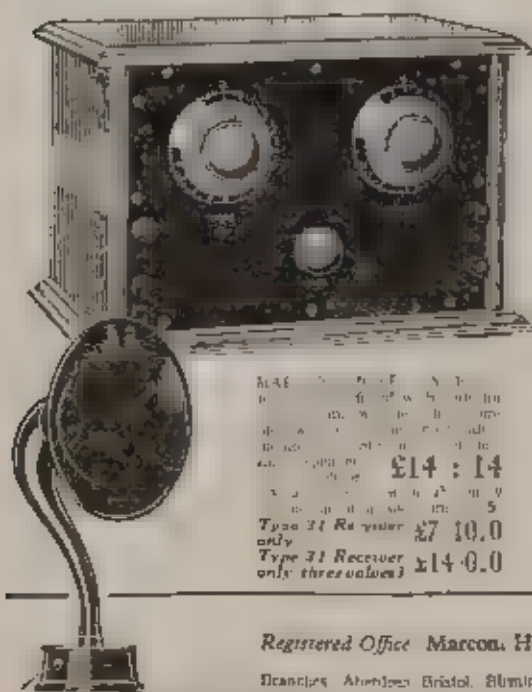
Registered Office: Marconi House, Strand, London, W.C.2. Head Office: 210-212 Tottenham Court Road, London, W.1.
Branches: Birmingham, Bristol, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Nottingham, Southampton, Swansea.

Marconiphone

"The Triumph of the Master Mind"

Marconiphone Type 21 Two-Valve Receiver
and Sterling "Dinkie" Loud Speaker

An Ideal Combination!



The Marconiphone Type 21 Two-Valve Receiving Set is simple to operate. Designed to cover a wave range from 200-3,200 metres, it is admitted by users everywhere to be the best for quality of reception and value. It is the ideal receiver for Daventry on a loud speaker.

The circuit embodies a unique form of reaction which does not affect tuning or necessitate movement of reaction coil during tuning adjustment. There is no hand capacity effect. The set gives perfect loud speaker reception over an extensive range. Additional high frequency or low frequency

amplification may be added if required, without alteration to the set.

A Marconiphone "Ideal Junior" Transformer is incorporated in this instrument, the windings of which are impregnated with "Marconite" the most perfect insulating material known, and non-corrosive. All wiring is easily accessible. Anti-microphonic valve-holders are included, and a special switching device prevents battery "creeping".

The Sterling "Dinkie" Loud Speaker included with this set is known to thousands of listeners as "The little fellow with the loud voice", its tonal quality is remarkable for so small an instrument and it is undoubtedly an ideal combination with Marconiphone Type 21.

At all Radio Dealers

Write for a Copy of Publication No. R.T. 437

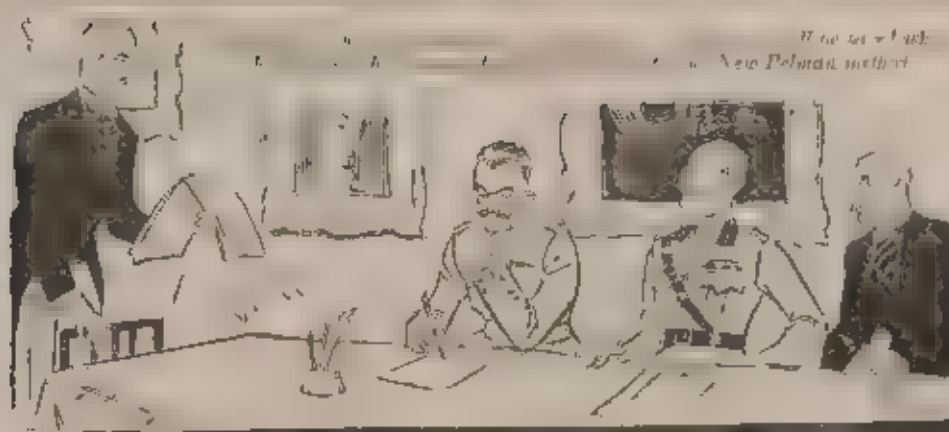
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Registered Office: Marconi House, Strand, London, W.C.2.

Head Office: 210-212 Tottenham Court Road, London, W.1.

Branches: Birmingham, Bristol, Cardiff, Dublin, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Nottingham, Southampton, Swansea.

Agents: America, Bristol, Birmingham, Belfast, Cardiff, Cheltenham, Dublin, Glasgow, Leeds, Liverpool, Manchester, Newcastle, Nottingham, Southampton, Swansea.



THE "BEST WAY" OF LEARNING LANGUAGES.

Distinguished Generals Praise the New Pelman Method of Learning French, German, Italian and Spanish.

"I find that the Pelman Method is the best way of learning French without a teacher."

So says Lieut. Gen. Sir Armer Haldane, K.C.B., writing of the New Pelman "direct" method of learning Foreign Languages without using English.

Another distinguished military officer who recommends this method is Major-Gen. Sir Arthur Doreward, K.C.B. Writing from Goodington Lodge, Paulton, the General says—

"Since I began the Pelman Course I have learnt more French than in eight years spent at school and college. The Course is without doubt the best method of learning a Foreign Language. The study has been a pleasure."

"The study has been a pleasure." This is a highly important point in favour of the New Pelman method. Many people start to learn languages. They attend a class or they purchase a grammar and a dictionary. But after a time they get tired. They cease to attend the class. They leave the grammar and dictionary on their bookshelves. Why is this? In nine cases out of ten it is because they are bored to study dull. It is the grammar which has bored them—the pages of rules and exceptions which they are asked to plough through before the doors and weights of French, or Italian, or German or Spanish literature can be thrown open to them. And so they give up.

Dreary Grammar Avoided.

By the New Pelman method the great difficulty is avoided. When you take up a Pelman Course in French, or in any other language, you are introduced to that language straight away. You learn to speak it, to write it, to read it and to understand it. Formal grammar is avoided. You pick up the grammar almost unconsciously as you go along. If, after you have learnt to use the language, you would like to study the grammar you can do so. But the Grammar comes last, the living Language comes first. That is why the new method is so

interesting—and so successful. The following letter shows how interesting this new plan is

"It is what the student has wanted for years. Having laboriously and unsuccessfully studied French for some months before taking up the Pelman method, I am beginning now to realize that your method is the truly satisfactory way of learning a language. I am unable to express the pleasure I have experienced. With this method the task of studying is annihilated, for one is able to learn without experiencing that dreadful mental fatigue."

Another important feature of this new method is that it enables you to learn French in French, German in German, Spanish in Spanish, and Italian in Italian. And it enables you to do this, even if you do not possess the smallest previous acquaintance with any of these languages.

Now this sounds rather incredible. But it is perfectly true, and a little book which you can obtain free of charge shows you exactly how this is done. By means of the Pelman method you can learn any one of these languages without using a single word of English. You can take up a book written entirely in French, German, Italian or Spanish, and read it right through without making a single mistake. The present writer has done this himself, so he knows it is true.

No Vocabularies.

It's all very amazing. Yet it is quite simple. And as you will find it when you take up one of the Courses. And many advantages follow. There are no vocabularies (probably containing many useless words) to be learnt by heart. The words you need you learn by using them and in such a way that you never forget them. There is no translation (either mental or on paper) from one language into another. By learning a language as a native learns it you learn to speak it more fluently; there is none of that hesitation (due to translating mentally words of one language into words of another language) which is almost unavoidable when you learn French or Spanish or German or Italian by the obsolete and unscientific old-fashioned way

Learning Quickly.

Here are two just letters—

"I am more than interested. I am astonished. It would have taken me as many years to learn by any ordinary system as much as I have learnt in a few months." (P 145.)

"In sending in the last paper to the Institute I must congratulate it on its splendid method. I have only been learning German for five months. Now I can not only read it but also speak it well." (P 148.)

The point mentioned in these letters is often being made. People write to say how quickly they have learnt French, Spanish, Italian, etc., by this new method. "I learnt for years at school," they write, "but you have taught me more in six months." "Recently" (writes Student No. 80, 1911) "we received a visit from Professor de la Torre, of the University of Madrid, with whom I had a conversation in Spanish for about 45 minutes. He was astounded that in six months, by any particular method, and starting from an absolute ignorance of the language, such progress could be possible. His own words were: 'You are a waking advertisement for the Pelman Institute.'"

The New Pelman method is taught by correspondence. There are no classes to attend, which means that you can learn at any time and in any place when travelling to and fro to your work or to your



train. Moreover, if you wish you can pay the fees by instalments.

PARTICULARS FREE.

Full particulars of this method are in our little books entitled respectively, "How to Learn French," "How to Learn German," "How to Learn Italian," and "How to Learn Spanish." You can obtain any one of these books at once and post free, by writing for it to-day, using the coupon printed below to the Pelman Institute (Languages Dept.), 95, Pelman House, Broomsbury Street, London, W.C.1.

W.C.1. Call or write for the particular book you require to-day.

APPLICATION FORM.

To the PELMAN INSTITUTE,
(Languages Dept.),
95, Pelman House,
Broomsbury Street, London, W.C.1.

Please send me, gratis and post free, a copy of

"HOW TO LEARN FRENCH"
"HOW TO LEARN GERMAN"
"HOW TO LEARN SPANISH"
"HOW TO LEARN ITALIAN"

and full particulars of the new Pelman method of learning Foreign Languages without using English.

NAME

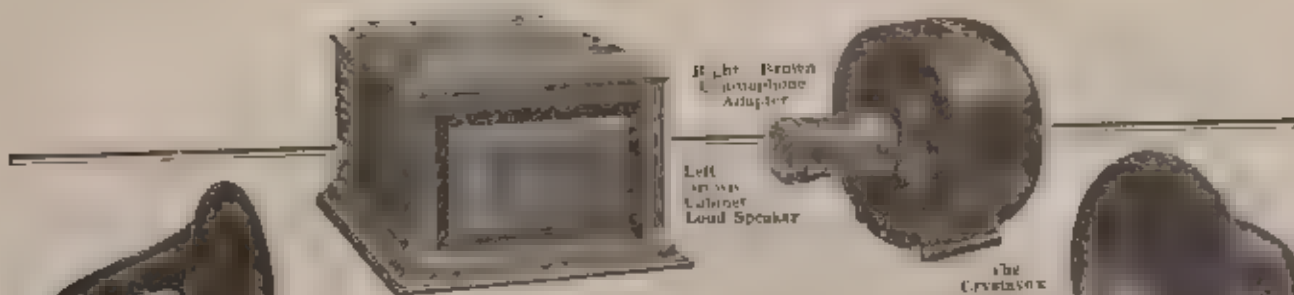
ADDRESS

KEEP YOUR WIRELESS
SET IN "TUNE"

Osram Valves

for Broadcasting

The G.E.C.-your guarantee



Incomparable Brown Wireless Instruments

Of all the Loud Speakers on the market to-day one is unique. One—by a brilliant application of an entirely new principle—achieves the which can be obtained by no other Loud Speaker. The Brown Here is an instrument which grows month by month—has so grown in popularity that it is now recognised as the one great interpreter of true radio music.

Brown principle of design and construction can be found only in Brown Loud Speakers. The famous tuned-reed mechanism which permits the use of a supersensitive cone-shaped aluminium diaphragm as thin as paper is responsible for a tonal purity and mellowness which must be heard to be fully appreciated.

Brown Loud Speakers

The D. The reproducer employed here about the size of a gramophone horn, was built up to the H.1. The original Brown.

120 ohms £5 5 0
2000 ohms £5 8 0
4000 ohms £5 10 0

The H.2. An excellent Loud Speaker for use where the volume of the H.1 is not required.

120 ohms £2 5 0
2000 ohms £2 8 0
4000 ohms £2 10 0

The H.3. A new medium priced Loud Speaker of exceptional volume and purity of tone.

2000 ohms, £3

The H.4. The smallest Brown Loud Speaker made. Built with standard tuned reed mechanism.

2000 ohms 30/-

The H.5. Fitted with identical mechanism as that used in Brown H.1. but incorporating a handsome curved horn.

2000 or 4000 ohms £6
The Cabinet. A "featureless" loud speaker capable of sectioning itself into a small space or oak cabinet.

2000 or 4000 ohms £6 6 0

The Brown C. The de luxe loud speaker of unsurpassable beauty in all resistances £15 15 0

Brown Headphones

F type.—The most popular headphones for broadcast use. 4000 ohms 20/-

Standard A type. As used by the Admiralty.

New A type. The new reed-type phones unequalled for tone and volume. Wonderful value at 30/- 4000 ohms

The world's finest Headphones. 120 2000 or 4000 ohms 30/-

Gramophone Adapters

For converting your Gramophone into a Loud Speaker
H.1 (2000 ohms) £4 10 0 H.2 (2000 ohms) £2 0 0

S. G. Brown, Ltd., Western Avenue
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Rent. Showrooms 19 Marshfield Street W.1
15 Marlborough Avenue, 65 High Street Southampton.
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Cross House Westgate Road, Newcastle



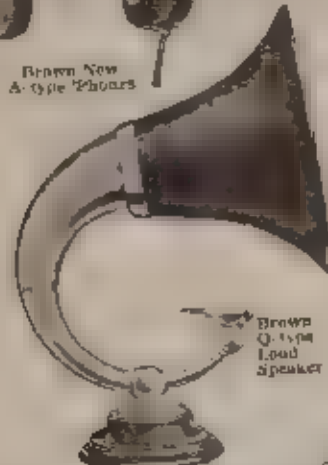
Brown H.1,
3 inches high



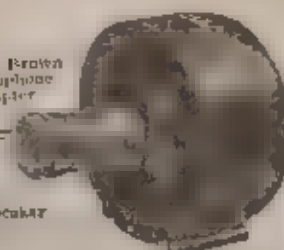
Brown H.3,
15 inches high



Brown New
A-type Phones

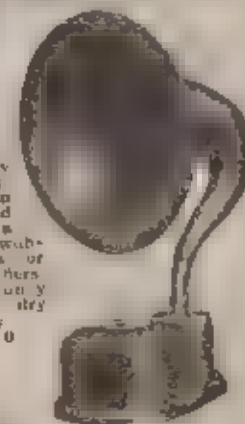


Brown
Q-type
Loud
Speaker



Right Brown
Loudspeaker
Adapter

Left
Brown
Loud Speaker



Crystalvox
Loud Speaker



Brown H.4,
10 inches high



Brown Feather
weights



Brown H.2
Loud speaker
20 inches high

LOUD SPEAKERS

Brown

AND HEADPHONES

B.T.H. New Type AMPLIFIERS

Amplification of the rectified signals is not merely a matter of increasing the volume of sound; correct tone values must be maintained so that the loud speaker will respond to the notes of the double-bass with the same readiness as to those of the piccolo. This can only be assured by correctly designed and built amplifiers.

B.T.H. New Type Amplifiers are designed and built correctly, and the inclusion of the latest B.T.H. Transformers definitely ensure uniform amplification over a wide range of frequencies.

SINGLE STAGE AMPLIFIER.

This amplifier is enclosed in a handsomely finished wooden box and all the battery connections are brought out by means of a multiple braided cable fitted with identification tags. A dual filament rheostat is provided whereby either bright or dull emitter valve can be used. Provision is made for the application of necessary grid bias.

Price (without valve or batteries) £3 5 0
Royalty — — — — 12 6

TWO STAGE AMPLIFIER.

This amplifier is built on similar lines to the above, and is fitted with a switch so that either one or two valves may be employed. As in the case of the single stage amplifier the battery connections are brought out by means of a cable. Dual rheostats are fitted for the use of either dull or bright-emitter valves. Grid bias leads are also provided. This amplifier is the ideal for loud speaker reception of perfect tonal quality.

Price (without valves or batteries) £6 5 0
Royalty — — — — £1 5 0



Single Stage



Two Stage



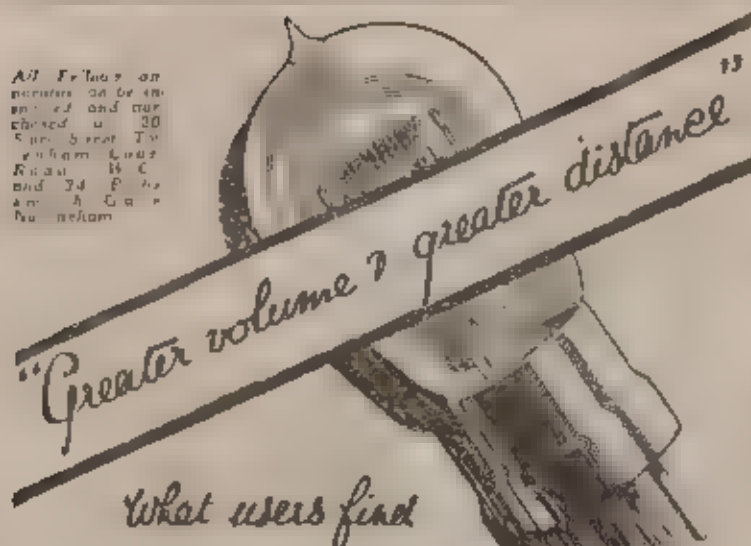
B.T.H. I.F. Transformer
Here is shown the B.T.H. I.F. Transformer, the result of expert design and construction. The so-called 'magnetic' or 'inductive' type of transformer is discarded, and a perfect iron core is used throughout.

Ask your dealer for a demonstration, also for Leaflets R7430 and R7335.

Insist on B.T.H.—the Best of All.



All Fellows on
particulars can be im-
proved and our
charges are 30
pence. Great TV
Louden Loud
Room W.C.
and 34 p. h.
and 34 p. h.
and 34 p. h.
and 34 p. h.



Louden VALVES

BRIGHT EMITTERS 4/6

Type F1 (the Plain Louden) for
Detection and L.F. Amplification
Type F2 (the Blue Louden) for
H.F. Amplification

Filament Volts - 4.5-5
Filament Amps - 0.4
Anode Volts - 40-80

DULL EMITTERS 8/- and 9/-

4 Volt. 6 Volt.
Filament Amps - 0.1
Anode Volts - 40-80

A.B. These valves require only one
seventh of the current (and by ordinary
bright emitters). They will also work
straight off a 4 Volt or 6.3 v. filament
without alteration to filament resistance or
set. When ordering please state which
type is required.

Postage on each valve 4d. This
must be enclosed with remittance.

I am glad to have found Type F1
and F2 Amplifiers and I get both greater
volume and greater distance. I am
glad to find this in fact that I am using one
seventh of the current. I am very
glad without saying that I am highly delighted
with their performance. I am sure
for me in future, whatever the price. What
a happy day it is. The City.

H.H. Halifax

THE experience of this user will be
yours too, if you install Louden
Valves in your set. Greater Volume and
Greater Distance are qualities common
to all Loudens. The Dull Emitters (the
types F1 and F2) have in addition
the valuable property of reducing accu-
mulator bills to one seventh. Their
cost also, is practically no more than
is paid for bright emitters of other
types and you can substitute them for
bright emitters without having to
make any alterations at all to fila-
ment resistances or set.

Their wonderfully low cost is due
entirely to the New Direct to Public
Policy which eliminates the middle-
man's profit and enables the wireless
public to satisfy their radio requirements
at a substantial reduction in price.

To obtain Louden Valves please fill in
order form below and post direct to us with
Remittance which must include Postage.

All Valves are fully guaranteed.

WRITE FOR SPECIAL
ILLUSTRATED CATALOGUE FREE.

To the FELLOWS MAGNETO CO. LTD., Cumberland Avenue, Park Royal, Willesden, N.W. 10

Name

Address

Herewith Remittance value, . . . Please forward me Louden Valves

Type . . . on conditions as per your advertisement

Please write clearly in BLOCK LETTERS, enclose postage (4d. for each valve)
and register Cash or Treasury Notes.

R.P.S. 147

FELLOWS WIRELESS



BUY BY POST AND SAVE MONEY

Order all your wireless requirements from us by post. We can
supply you with everything from an insulator to a five-valve
cabinet set. The quality of our goods is entirely beyond
reproach, the cost is low because you can only obtain goods
direct from us and thus save our middleman's profit. You
can have every confidence in our goods as all our
goods are sent on SEVEN DAYS APPROVAL against cash
packing free, carriage forward (unless postage is stated). Take
advantage of our special offer, fill in the coupon below and post
it to us to-day. If the article you want is not shown here write
for our 40 page illustrated catalogue free.



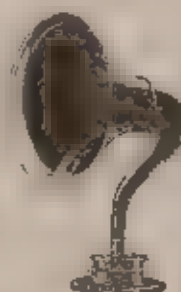
THE JUNIOR.

Except for sheer power is the equal
of any big "Speaker" on the
market. Perfect tone and adjustable
diaphragm. It is over 18 inches in
length and a perfect medium size.
Probably the finest medium size
Loud Speaker it is possible to obtain.

Old Price 30/-
New Price 29/6

THE VOLUTONE

One of the finest full size Loud
Speakers on the market and
presenting the most modern and
most amazing features ever offered.
Clear, distortionless reproduction of all
handwritten sounds. Also fitted
with a double diaphragm. Also ad-
justed by experts to be unexcelled
in its sound reproducing qualities.



Old Price 50/-
New Price 55/-



THE FELLOWS LIGHTWEIGHT HEADPHONES.

A most latest part of British Head-
phones. Cheaper than foreign
phones and in appearance by a
Non-rattling diaphragm headpiece.
Combine comfort and style with
reliable and light weight. Weigh only
6 ounces with a 20" length of cord.

WRITE FOR
SPECIAL ILLUSTRATED
CATALOGUE FREE.

All Fellows apparatus can be imported and purchased at
20, Store Street, Tottenham Court Road, W.C., and 31, Broadchurch
Cove, Nottingham.

To The Fellows Magneto Co., Ltd., Cumberland Avenue, Park
Royal, Willesden, N.W. 10.

Herewith Remittance value

I wish to order the following

in the amount of per your advertisement

Name

Address

Please write clearly in BLOCK LETTERS and register Cash or Treasury Notes.
R.T. B.I. 38. R.P.S. 147

1926.

HOW TO INCREASE YOUR INCOME AND SECURE A BETTER POSITION IN THE NEXT TWELVE MONTHS.

THIS is the first month of a new year. You, with all its possibilities, all its opportunities, stretches ahead of us.

What are you going to do in the coming twelve months?

Are you going to do better than you did in 1925?

At the end of this year going to see you holding a better position and drawing a larger income than is yours at the present moment?

Or in December, 1926, going to see you in the same old rut, making at most a few more shillings a week, with the same difficulties worrying you, with the same feeling that during the year you have missed opportunities you might have taken?

Is every reader who wishes to do better in 1926 a book will be sent on application, free of charge.

The book is entitled 'The Efficient Mind' and shows how thousands of men and women have increased their Efficiency and Earning Power by a simple, easily followed course of Scientific Mind Training.

Here are a few examples taken at random from the reports received by the Pelman Institute.

A Manager reports that he has doubled his income.

An Engineer states that he has secured a better position.

A Cashier states: "I have had two substantial additions to my salary."

A Salesman reports: "My salary is double what it was."

A Dental Surgeon writes: "My income has doubled."

A Clerk writes that he has been promoted three times.

A Shorthand Typist reports an increase of 80 per cent. in salary.

A Shopkeeper reports that he has doubled his business.

A Doctor says that he has steadily increased his practice.

A Saleswoman writes that she has secured two new clients.

A Printer says he has developed "confidence, a keener mental grasp, and a strengthened memory."

An Accountant states: "I have been promoted twice in two years."

A Lieut.-Colonel reports: "Promotion has certainly been accelerated."

A Manageress says that owing to Pelmanism she has become more self-reliant and efficient, and her salary has been doubled.

"Its teaching," she writes, "is just what I needed."

Thousands of similar cases could be quoted. Information now available shows that it is possible by training your mind on the scientific lines laid down in the Pelman Course to DOUBLE AND TREBLE YOUR EARNING POWER and to develop those qualities of Self-Confidence, Initiative, Judgment, Originality, Organising Power, a Strong Will, Observation, Resourcefulness, Decisive Ability, Personality, and a Reliable Memory; you will banish those failings which handicap so many, you will double your Efficiency, and consequently your EARNING POWER.

There is nothing difficult about Pelmanism. Indeed, it is a most fascinating mental recreation—just the thing for the evenings when more arduous studies are apt to be distasteful. The fee is small, can be paid, if desired, in instalments, and will be repaid to you over and over again in your increased earning power.

Thousands of men and women in every walk of life testify to the Power that Pelmanism gives. Their letters make wonderful reading. They show how Pelmanism has increased their EARNING POWER in every way, how it has enabled them to gain Promotion—how it has developed their Personalities—how it has enabled them to hold their own (and more than hold their own) in the keen competition of Business and the Professions—how it has developed their speaking

power—how it has increased their Earning Powers even do blind and crippled them, how it has enabled them to realise their aims, dreams, and ambitions.

Don't stay in the rut! Let Pelmanism show you the way to promotion and successful achievement. Let it increase your efficiency and help you to earn a larger income. It has done this for others, let it help you in the same way. Write in the first place for a copy of "The Efficient Mind." It will be sent you free of cost or obligation, and will tell you just what Pelmanism is and what it will do for you. Send for this book to the Pelman Institute, 55, Pelman House, Bloomsbury Street, London, W.C.1. Use this coupon to-day (or call) and you will receive the book and full particulars by return of post, FREE OF COST.

Readers who would like to call at the Institute are heartily invited to do so. The Consultant will be very pleased to have a talk with them on any matter affecting their personal efficiency, and no fee will be charged for his advice.

POST THIS FREE COUPON TO-DAY

TO THE PELMAN INSTITUTE, 55, Pelman House, Bloomsbury Street, London, W.C.1.

Sir,—Please send me, gratis and post free, a copy of "The Efficient Mind," with full particulars of the Pelman Course.

Name _____

Address _____

If coupon is sent in an OPEN envelope it only needs a stamp. All correspondence is confidential.



"WE'RE DEER AND WE'RE ABSOLUTELY RIGHT. THAT COURSE OF PELMANISM WAS THE ONLY ONE EVER TOOK IN THE WORLD."

Why He Was Made Manager

HE was young and ambitious. He took his work seriously. On the advice of his wife, he took up Pelmanism, spent an interesting half an hour every evening with the "Little grey books," and enjoyed working out the exercises. His efficiency, enthusiasm, and mental alertness attracted attention. He became confidential secretary to the Managing Director. He made several valuable suggestions which were adopted in the business. As a consequence, he was promoted over the heads of several of his seniors to the position of Manager. In the evening he returned home, treading on air, to tell his wife what this wonderful Course of mind training had done for him.

Hundreds of such cases could be quoted from the reports received by the Pelman Institute. Some will be found in the book you can obtain, free of charge, to-day.

Practise Pelmanism for half an hour every evening—or on three nights a week—and you will develop just those qualities which will mark you out for speedy promotion.

You will develop Self-Confidence, Initiative, Concentration, Judgment, Originality, Organising Power, a Strong Will, Observation, Resourcefulness, Decisive Ability, Personality, and a Reliable Memory; you will banish those failings which handicap so many, you will double your Efficiency, and consequently your EARNING POWER.

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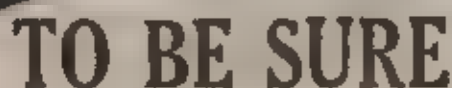
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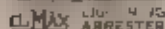
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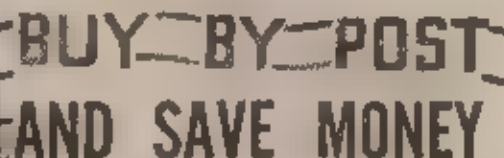
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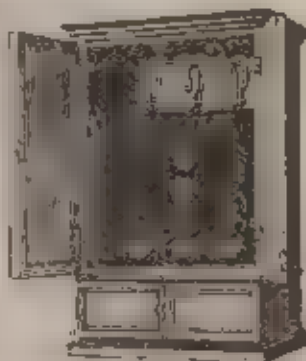


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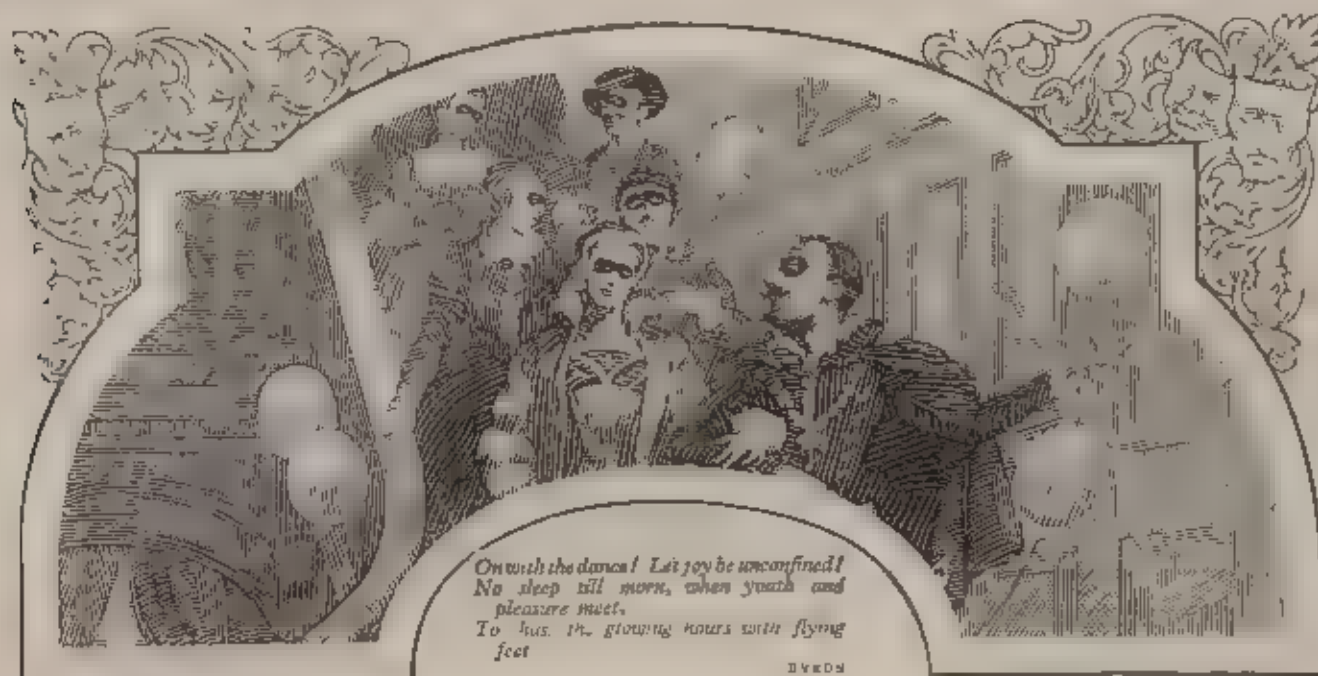
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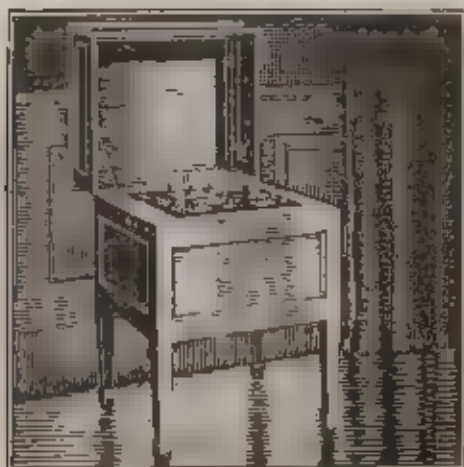
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"Point O-Six for Twelve-and-Six"



H.F.— Red Spot.

Characteristics—
Fil. Voltage: 3.5 to 4 volts. Current: 90 amperes.
Anode Voltage: 25-100 volts.
Total Emission: 15 milli-amperes.
Impedance: 10,000 ohms.
Grid Bias Voltage: 1 to 4 volts.
Amplification Factor: 9.

L.F.— Green Spot.

Characteristics—
Fil. Voltage: 3.5 to 4 volts. Current: 90 amperes.
Anode Voltage: 25-100 volts.
Total Emission: 15 milli-amperes.
Impedance: 10,000 ohms.
Grid Bias Voltage: 1 to 4 volts.
Amplification Factor: 8 to 7.

Ask also for the Neutron 2-valve Dual Emitter, at 12/6.

"And they're beauties!"

Not the ordinary kind of 3.5-volt dull-emitters that 'go off' if you put 4 volts through them. Work them at the full 4 volts and they won't deteriorate. In fact, I haven't changed my rheostats since I changed-over valves from bright valves; just leave the rheostats 'full-on,' except with a newly-charged accumulator. You see, they are 3.5 to 4-volt chaps, and the filaments are not coated.

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The Value of Cheerfulness.



You like to meet cheerful people. The man with the bright face, the cheery voice and the buoyant spirit does you good. You feel better and brighter for being in his company, if only for a few minutes. Cheerfulness is good; it is good for the cheerful man, and good for everybody who comes into contact with him. Happiness promotes good health. Cheerfulness helps you along in other ways. The bright man (and the bright woman) are preferred everywhere—in society, in the office, in the workshop. The cheerful man is sought after. The dull dog is avoided. "Laughter makes good blood." Health and cheerfulness beget each other.

But it is not easy to be cheerful when you are ill or out of sorts. And unfortunately thousands are unwell and many have little hope of recovering good health. Do not, however, be gloomy merely because medicine has failed you. Years of experience and high medical authority show that the safest, cheapest and most effective way of securing and maintaining good health is by means of Thermal Baths.

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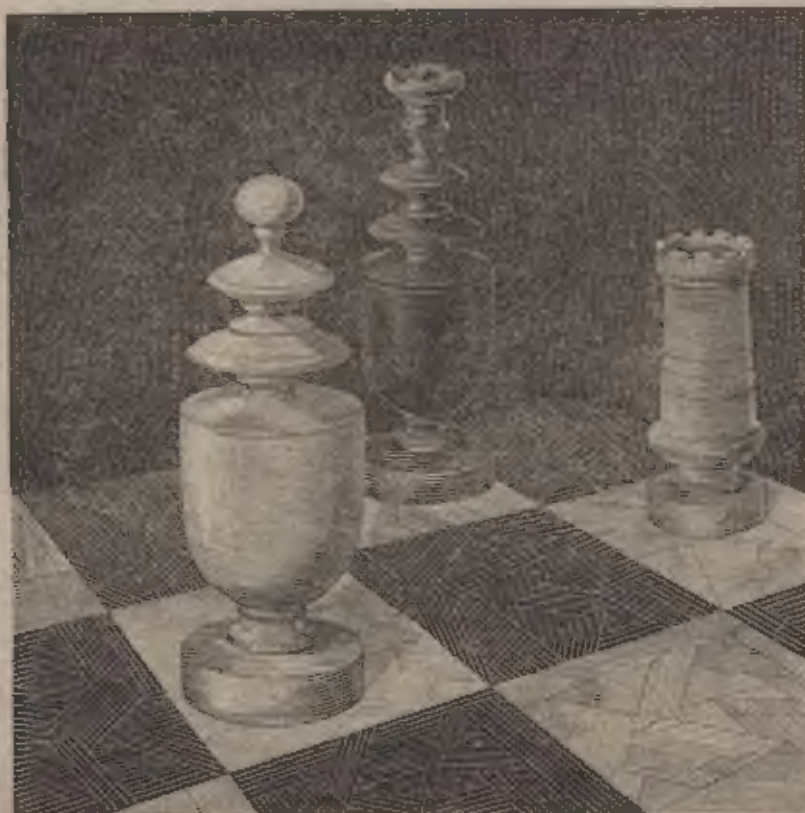
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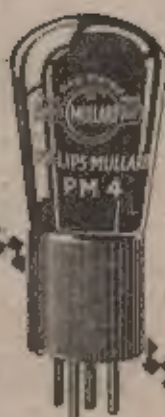
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